

The Art Amateur Working Designs.

Vol. 43. No. 4. September, 1900.



NO. 2007.—DECORATION FOR A PORTFOLIO COVER. TO BE DONE IN PYROGRAPHY ON EITHER LEATHER OR WOOD.

The American Working Boy

By J. M. G. [illegible]

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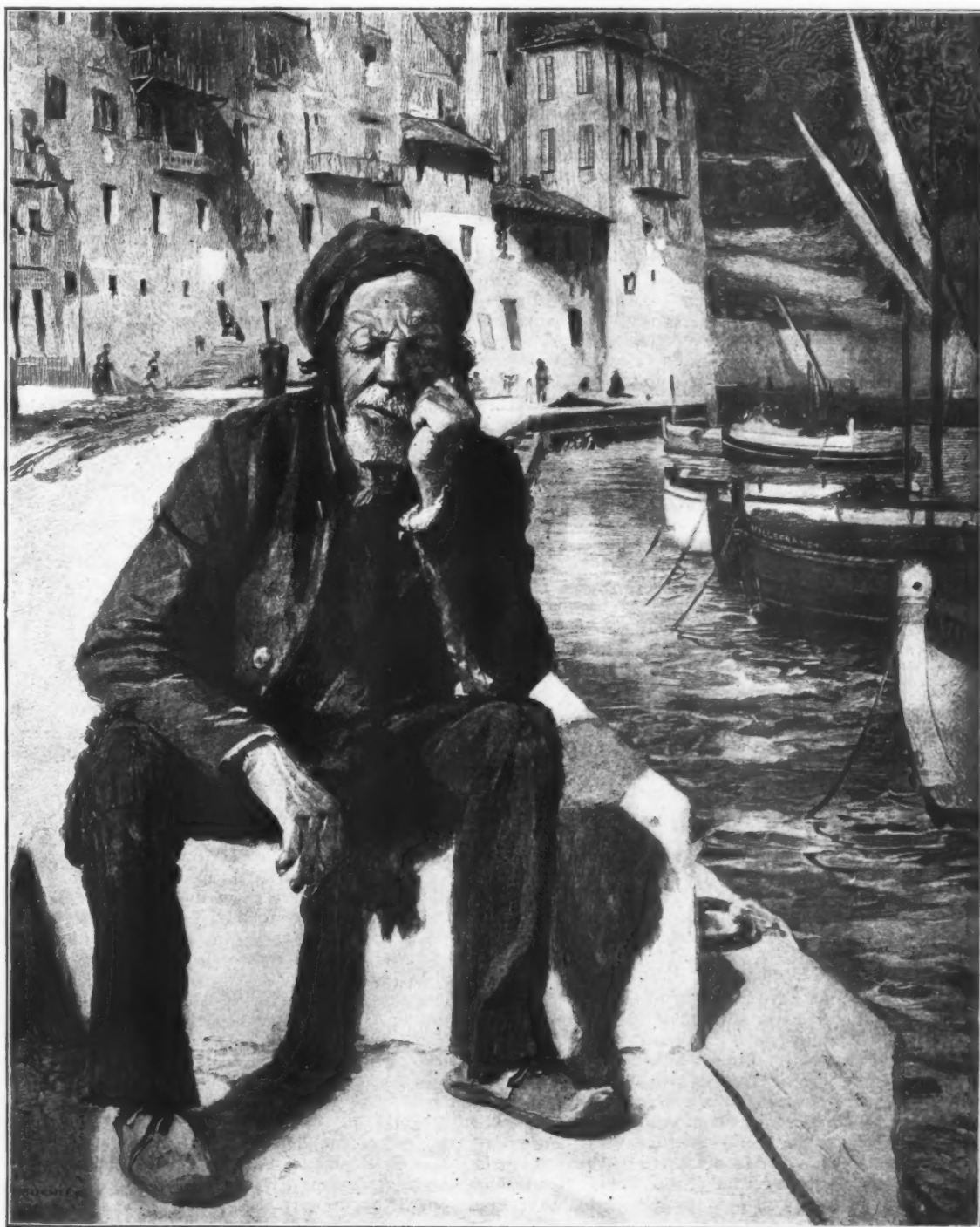
THE ART AMATEUR.

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WITH 5 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE.



"BASKING IN THE SUN." FROM THE PAINTING BY MUENIER.

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THE LONDON LETTER.

MR. MONTAGUE MARKS DESCRIBES AND GOSSIPS ABOUT SOME NOTABLE PICTURES AT HERTFORD HOUSE, PART OF THE PRICELESS COLLECTION BEQUEATHED TO THE BRITISH NATION BY LORD AND LADY RICHARD WALLACE.

BETWEEN five and six million pounds sterling has been named by experts as the value of the really priceless treasures which, through the munificence of the late Sir Richard Wallace and Lady Wallace, have become the property of the nation, and are now on view at the noble mansion in Manchester Square. These include almost matchless collections of paintings, porcelains, miniatures, bronzes, decorative furniture, and objects of art. Among the paintings there are a few groups which for special reasons are, perhaps, more welcome than the rest. First, there is the baker's dozen of Sir Joshua Reynolds, all works of the first rank, which include "The Strawberry Girl," "Portrait of Miss Bowles," "Portrait of Mrs. Braddyl," "Portrait of Mrs. Robinson" (as *Perdita* in "The Winter's Tale"), and "Portrait of Nelly O'Brien." Then there is that galaxy—mostly masterpieces—of French decorative painters of the eighteenth century, beginning with Watteau and ending with Fragonard; and, finally, the delightfully complete representation of our own Bonnington, a rare artist of the beginning of the nineteenth century, and of Meissonier, the most famous of French painters at the close of it.

The acquisition of the Reynoldses is, indeed, fortunate—so many of his most characteristic works are locked up in private galleries. The Watteaus, Bouchers, and Fragonards we actually needed; for none of those dainty masters is adequately represented in any of our national collections; neither is Bonnington, and Meissonier is not represented in them at all. The acquisition of thirteen oil paintings and nearly twice as many water-colors by Bonnington is most fortunate; for, although educated in Paris, this brilliant youth—he died before he reached his twenty-eighth year—was an Englishman, and now, for the first time, his art is adequately represented in his native land in a public collection. As for Meissonier, whatever estimate posterity may place on his masterly little canvases, they certainly rank to-day among the most costly of those of modern times, and it may be said that the superb examples brought together in the Sir Richard Wallace collection are unapproached, as a whole, in this or any other country.

Ignoring, then, for the purpose of the present notice, the hundreds of superb works of the old Dutch, Flemish, Spanish, and Italian masters which enrich the walls of Hertford House, let us glance at a few of the masterpieces suggested by the names of the artists we have mentioned.

There are various replicas of Sir Joshua's demure little "Strawberry Girl," including the canvas Mr. Durand-Ruel sold to Mr. Harry Walters, of Baltimore, which may have been the original study for the picture, but the painting here is undoubtedly the original finished work. It is also one of the best preserved of Reynolds's works, which is probably due to an incident on the occasion of its changing ownership at the sale of Lord Carysfoot's collection. A stranger went up to his lordship, congratulated him on his purchase, and with many apologies for taking the liberty to advise him, cautioned him never to let a picture cleaner have anything to do with it. "You may believe that I speak with some knowledge when I tell you my name is Thomas Lawrence," he added. The picture is in perfect condition. What *might* have happened to it but for Sir Thomas's timely advice may be imagined when it is said that the finishing glazes of the painting are incorporated with the varnish, and generally the first thing that the average picture cleaner does is to remove the varnish. The model for this sweet little maid was Reynolds's pet niece, "Offy" Palmer. Sir Joshua was very fond of the picture himself, and always said

that it was one of the "half dozen original things" which no man ever exceeded in his life. The father of Sir Richard Wallace paid 2100 guineas for it at the dispersion of the Rogers collection. It would probably fetch five times that sum if offered for sale at Christie's to-day.

Hardly less famous than "The Strawberry Girl" is the splendid full-length portrait of "Nelly O'Brien" at Hertford House, and it is said that when that frail beauty died (in 1768) it was sold at Christie's for 3 guineas. It must be added, however, that there is nothing in Christie's books to confirm the story. Walpole, writing to George Montague, speaks of the notorious Nelly as "a *chère amie* of Lord Bolingbroke, as well as everybody else," but nobody could be more respectable looking than this beautiful creature as Sir Joshua has painted her, in a flat Peg Woffington hat, sitting the picture of contentment, with hands comfortably crossed and a pet dog in her lap. She wears a quilted rose-colored slip with lace over it, a black lace apron and mantilla, and a sacque of blue-striped silk.

Of a different order of unfortunate, for whom one cannot but feel sympathy, was poor "Mrs. Robinson," the *Perdita* of that heartless *Florizel* who became King George IV. When Prince of Wales he wooed her, and, having won her by false promises, in a few short months deserted her. It is true that subsequently he was shamed into allowing the unhappy woman £500 a year, but that was not much, considering the profits of the stage she had given up for his sake. A very charming portrait is this by Sir Joshua, but not more so than Gainsborough's masterly picture of Mrs. Robinson in the same collection, in which she appears seated on a bank with a favorite spaniel by her side.

Among the Bonningtons are several noble landscapes, which one can but view with admiration, despite the growl of Ruskin that it "would have been well if this young genius had mastered the principles of perspective." Of figure subjects there are two of Bonnington's most delightful compositions—"Henry IV. and the Spanish Ambassador" and "Francis I. and His Sister." The first-named picture shows a richly furnished apartment with the great Huguenot warrior crawling on all fours, "playing horse" with his children. In the midst of the game the door opens and the stately hidalgo enters. The king looks up from the floor and inquires of the ambassador, "Are *you* a father of a family?" "I am, your Majesty," is the reply. "That's all right. Then we'll finish this round with your permission," says the king of France.

The other figure subject of Bonnington alluded to recalls a similar composition in the Louvre, only in the latter it is the fair Margaret of Navarre who is seated and the king stands. Here their relative positions are reversed. In both cases the young artist set himself a difficult problem of light and shade and attacked it with the joyous confidence of a veteran. In the Wallace picture, Francis, with legs crossed, lounges in an arm-chair, toying with a golden chain around his neck; his head, in profile, is turned toward the duchess, who, a little way back, by a lofty window, through whose colored panes the sunlight streams into the room in a flood of prismatic light, stands in deep thought.

I have alluded to Sir Joshua's dangerous trick in painting of occasionally adding his final touches in a coat of varnish. This was only one of the many technical risks he took; he was always experimenting. It is not so generally known that Watteau's methods were often unsound. On resuming work on a picture, he had a reckless way of first washing over the canvas with thick linseed oil in which he had previously been dipping his brushes. The consequence of this is seen in the present state of several of his best pictures, notably in "Plaisirs du Bal," at the Dulwich Gallery, and one feels grateful for the admirable copy, in the Wallace collection, of this famous canvas by Pater, his accomplished pupil. Watteau's "Champs Elysées," at Hertford House, which is one of his masterpieces, is free from any blemish of the

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sort, and remains one of the most exquisitely colored, most unconventionally composed, one of the best preserved of his works. It may sound odd to compare this dainty French master, who at times uses the pencil almost of a miniature painter, with the great Rubens, with his rich palette and sweeping brush work; but with the art of no less a colorist can one compare the ripeness and mellowness that pervade this exquisite picture with its company of ladies, group of children, and gay cavaliers scattered on the grass with seeming carelessness but with consummate skill. It was in the very notable Collection of Old Masters at Burlington House in 1889, and on the same occasion there were shown those other famous Watteaus now at Hertford House, "The Toilet," "The Music Lesson," exquisite in its silvery tone and dainty finish; "Voulez vous Triompher des Belles?" "Gilles and His Family," which is on a smaller scale, and, perhaps, the better for it than its more famous namesake in the Louvre, and the "Rendezvous de Chasse," rather awkward in composition, owing to an addition to the right side of the canvas, which was an afterthought.

The money value of this group of Watteaus must be very great. To imagine *how* great, we have only to recall the prices paid a few years ago for "L'Occupation selon l'Age," which fetched 5200 guineas at Christie's, and its companion, "L'Accord Parfait," which sold for 3500 guineas. It is said that the dealer Dohme once had the assurance to offer 250,000 marks (£12,500) for the "Embarquement pour Cythère," in the Royal Palace in Berlin.

But if one mentions money values of pictures in the Wallace collection, what figures at market rates could be named that would not sound absurd for the wonderful group of Meissoniers? It is a singularly complete record of the art of the famous Frenchman, beginning with the first picture that he painted, which was accepted at the Salon (in 1834)—namely, "Une Visite chez le Bourgmestre," sometimes called "Les Bourgeois Flamands," which is not at all in the highly finished miniature-like style which characterizes his more mature works. Sir Richard ceased to buy when such fabulous prices ruled as during the last two decades of the artist's life, but he had already secured all that was needed to make his selection representative. It is true that it does not include any of the series of larger military subjects, like the "1807," for which the late A. T. Stewart paid 300,000 francs, or the "1814," which was sold to M. Secretan, the copper speculator, for 350,000 francs. But we find here at least two of Meissonier's works which would bring approximately large prices if brought to the hammer, although they are radically opposite in subject; not only are they not military, but they are among the very few of his pictures in which he successfully introduced the female figure. The canvas somewhat arbitrarily called



"THE HALT." BY MEISSONIER. IN HERTFORD HOUSE.



"SOLDIERS PLAYING DICE." BY MEISSONIER. IN HERTFORD HOUSE.

"The Decameron"—it appears in French catalogues as "A l'Ombre des Bosquets," or "Chants d'un Jeune Poète"—is, indeed, unique, not alone for the almost Watteau-like elegance of its fair women and gay cavaliers, but for the idyllic rendering of the sylvan landscape. In 1853, when it was painted, the artist was young and had not yet become a misogynist. Not at all idyllic, but still with a female figure satisfactorily introduced, is "The Halt," which we illustrate; it is one of the most admirable works of the master. For many years before his death the representation of woman in any form had ceased to appear in the paintings of Meissonier.

MONTAGUE MARKS.

GLEANINGS FROM PARIS.

BY ROGER RIORDAN.

THE present administration is to be praised for judicious alterations in the arrangement of the picture collections in the Louvre. Formerly the pictures were hung without any attempt at classification, the object appearing to be to crowd as many heterogeneous works on the same wall as possible. Now, the long gallery is divided according to the schools, the Italian school coming first, next to the Salon Carré, and then the Spanish, English, and German schools. A new and splendidly decorated gallery contains the allegorical paintings by Rubens, illustrating the life of Marie de Médicis, and in smaller rooms off this are the fine Dutch and Flemish collections, pictures by Rembrandt, Franz Hals, Van Oost, Teniers, Cuyp, and so forth. Some of the more valuable drawings by Leonardo, Raphael, and other masters have been taken from the Salle des Boites and are now being arranged, so that they can be more readily inspected, in the Salle des Dessins. Visitors to the Louvre during the Exposition will find these changes very welcome. Soon one of the suites of public offices in the wing fronting on the Rue de Rivoli will be vacated and the new Museum of Decorative Art will be installed there. Ultimately the entire immense building will be filled with paintings, sculptures, and art treasures of all sorts.

THE late Gustave Moreau, judging from his charcoal portrait of himself, was of a somewhat Germanic cast of countenance, with broad cheek-bones, deep-set, introspective eyes and blond hair and mustache. His hotel in the Rue de la Rochefoucauld, which he has left to the nation, contains the dreams, or rather the visions, of a

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lifetime. The walls of the two upper floors, converted into picture galleries, are hung with his paintings, and numerous cabinets contain series after series of drawings, in charcoal, crayon, and in water-colors. Moreau was a profound student of religions and mythologies, and he delighted to hint at deep-lying analogies, connecting Christianity with older and cruder faiths. His Prometheus, suffering upon Caucasus, might be the brother of his Christ addressing the repentant thief on Calvary. In his Rape of Europa, Jupiter is a human-headed Assyrian bull, a symbol of worship, not a god in amorous disguise. In numerous versions of the story of Leda and the Swan, the bird is the protecting totem or the transformed prince of northern mythologies. Sometimes he gives a more naïve and literal interpretation of an old story, as in his Argonauts, which reminds one of a photograph of a college class, a crowd of handsome youths on the benches of their little ship, setting off to have a grand old time, slaying monsters, freeing distressed maidens, and discovering new lands. His drawings show that he was not averse to realistic study of detail; there are several of sea anemones and sea urchins, intended to be used in his picture of Galatea in her grotto. And one small chamber contains little but life-sized drawings from models, though it is but too apparent that he seldom worked from the model in his paintings. Many of these are unfinished, and show that, although he was a great and original colorist, he always began a picture with a highly finished drawing in gray on a brilliant white ground. It is to be hoped that the State will accept the gift of his hotel and collection and will provide the means to keep it open to visitors.

It is but a step from the Moreau house to the princely hotel in the style of the First Empire, formerly belonging to the eminent manufacturer of chocolate, M. Marquis, and now to Mr. Charles Sedelmeyer, who has converted it into a great entrepot for paintings of all genres, ancient and modern. You approach the hotel through a park-like garden, planted with trees and diversified with flower-beds. Within, the doors are painted with arabesques in bright enamels, the walls are hung with rich stuffs, and everything presents the air of a luxurious and well-kept private residence, until you enter the great galleries, or rather warehouses, at the rear, where paintings have been accumulated ten or twenty thick, and where those displayed upon the walls give no idea of the merit of others stacked upon the floor.

It has been a busy season with the art dealers, who appear anxious to buy up everything that they can find. Mr. Edward Brandus has made himself the owner of no less than thirty-two canvases by Rosa Bonheur, studies and paintings of lions, deer, horses, and other animals. Mr. Oehme has been spending day after day and week after week among the studios. Mr. Fishhoff has been scouring Holland and the south of England for old masters, and has already forwarded to his Paris gallery a Rembrandt, a fine Reynolds, and a magnificent two-thirds-length portrait of a Dutch nobleman by Franz Hals. Though, doubtless, most of these purchases will be disposed of before the Exposition closes, we may expect to see many of them in New York next fall and winter.

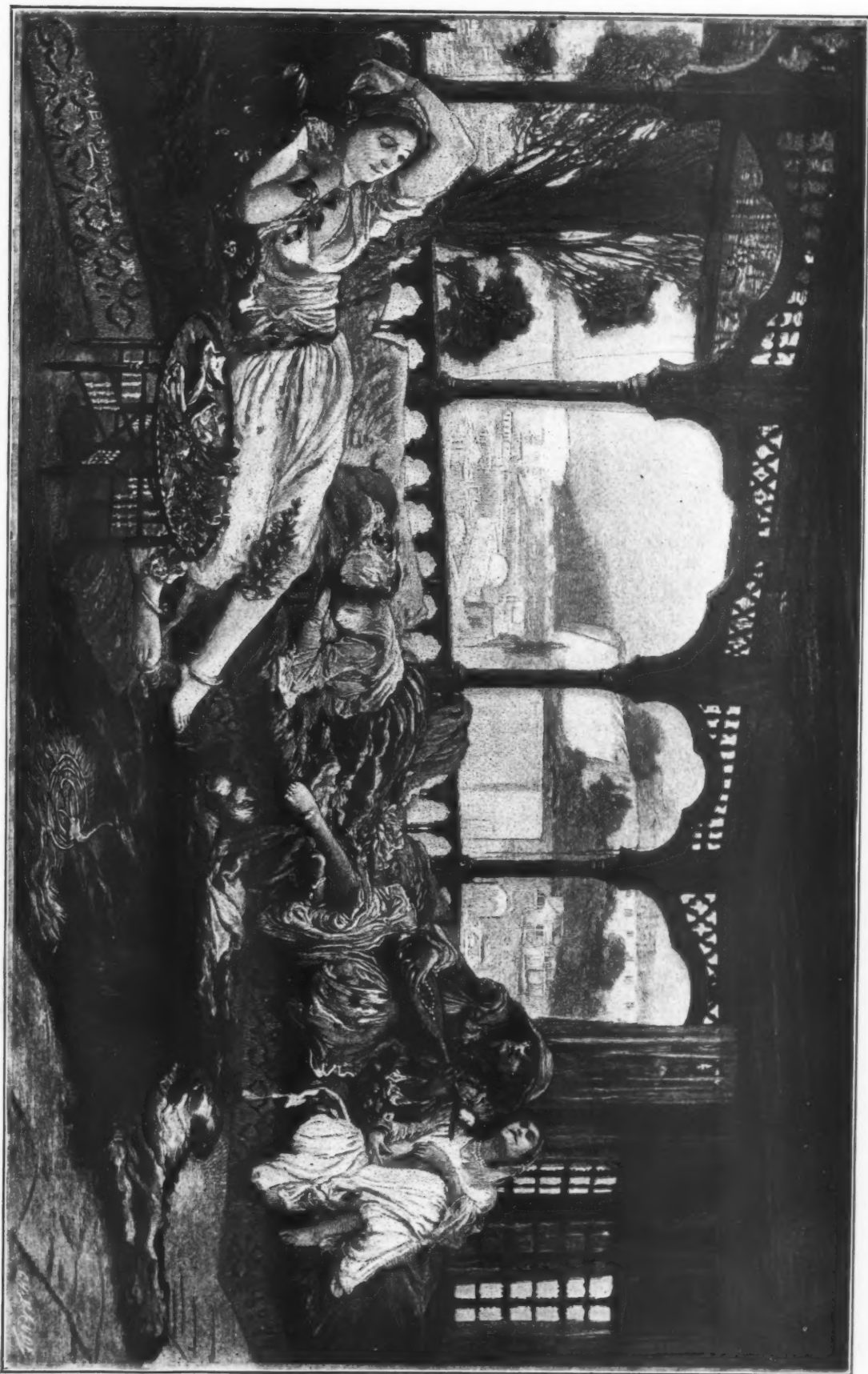
THE anniversary of the taking of the Bastille was celebrated in the usual fashion, with a review at Longchamps and illuminations and fireworks in the evening. Festoons of gas-lamps decorated the Avenue des Champs Elysées and the Place de la Concorde, and the trees were full of Chinese lanterns as big as pumpkins and colored like Japanese persimmons. Suddenly a great, round light appeared above the chimney-tops in the farthest distance. "My, me!" cried the youngest member of our party, "see that! Certainly these French people do know how to illuminate." And certainly they do, though I do not believe that they go the length of ordering an especially fine moonrise for their national fête.

THE clouds shook down bunches of lightnings over Mantes and Rouen; the narrow fields, the tall poplars, the winding Seine, the wheat in stacks, the rye still green, were lost in darkness; at Yvetot the storm rolled away and the stars shone out over the roofs that must have sheltered the jolly little old king and his loving subjects. A very ancient and fish-like smell—Havre—reminds me of that first whiff of French air at Boulogne, and it seems hardly an hour since, in the walk around the ramparts in the early morning mist, I saw the queer huddle of houses in the fortified enclosure that still retains between its stones the English cannon-balls, the blossoming hawthorns and laburnums, the elm trees of the parade, the dome of the cathedral, the city gates, and the donjon growing out of the gray. The Seine, like the Thames, is a "mother of dead dogs." The other day, on the terrace at Old Paris, a young person who was leaning over the balustrade to admire the lights and flowers at the water's edge rose to a climax of wondering approval as she cried: "And, oh! There goes a dead animal." It turned out that it was the peculiar buoyancy of the object and its inflated curves that had attracted her attention. There is much in what is called "l'art nouveau" that is likewise puffed out and borne up by the gases of decomposition. It abounds in the German, Austrian, English, and Scandinavian sections of the Exposition, and may be recognized by its horror of straight lines and angles, its faded colors and its disregard of architectural form. A German authority, Professor Lichtwark, says that it threatens to dominate central European art manufactures, and he ascribes its rise to our growing familiarity with machinery and machine work. In fact, the machine in the house—the sewing-machine, the dynamo, the bicycle, the typewriter—has accustomed us to forms without individual character, has made the home a factory, and has left us no energy to demand of art more than a little idle amusement. We desire "le nuance, rien que le nuance," and regard all the more serious part of art as mere impertinence.

EXCEPTING in poetry, this idea has made little progress in France, perhaps because life is easier here than elsewhere. The most important new influence is that of Rodin, whose work shows, if anything, an excess of energy. He has a special exhibition of his sculptures and drawings, open free on Sundays, near the Pont d'Alma. His great door for the new Museum of Decorative Art, which, it has just been decided, is to find lodgment in the Louvre, is an epitome of his genius. Though only in the plaster, it has already inspired Klinger and other German designers, who repeat its motives in their languid, decadent way.

On the jambs of the door the passions and affections, symbolized by many nude figures, struggle upward to be met by the inexorable line of the projecting mouldings of the lintel, from which heads wrapped in clouds look upon scores of other little figures plunging downward through smoke and flame upon the leaves of the door. The flames belch out at bottom over the tablets that are to bear the inscription. The cornice bears a crown of thorns, interrupted by acanthus leaves and graceful human figures.

THIS poetic representation of the painful ascent and disastrous fall of humanity has, as I have said, deeply affected the Austrian and other German designers of the day. I have praised, as they deserve, some of the Austrian designs in the Palais de Beaux-Arts, but they show neither the force of Rodin nor his control over it. The general impression given by this "Gate of Hell," as it is called, is one of severe architectural restraint. Sharp and multiplied mouldings of a Gothic character bind in and divide the several parts of the frame, and the pleasure given by the beauty of their proportions more than counterbalances the horror of the subject. Rodin's genius bridges the gap between the present and the fifteenth century. He succeeds, not to the more recent academical traditions, but to those of the old French and



"THE SILENCE OF NIGHT." FROM THE PAINTING BY FREDERICK A. BRIDGMAN.

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Flemish sculptors of rood screens and church porches, whose art he carries up to a much higher level. No wonder he is not understood by the mediocrities about him.

SEVERAL rows of brick studios, overgrown with vines and separated from one another by narrow courts, abut upon the Rue de Bagneux. The narrow street, which is only one block in length, was completely filled by three huge vans, that were disgorging upon the sidewalk rolls of tapestry, lengths of stove-pipe, plaster casts, lay figures, frames and canvases, the property of a painter who was moving in. Spite of these obstructions, we made our way to one of the studios which is soon to be vacated. The caretaker came out from among the gorgeous tapestries and rusty stove-pipes of her new tenant to show us the way, leading us through her own little apartment, where there was not room to swing the monstrous cat that dozed on the dining-table. Arrived in another court, before a closed door, she suddenly stopped short, remembering something. "Elle à une modele," said she, referring to the actual occupant of the studio.

But a bright idea occurred to her. "You are Americans?" she asked.

"Yes."

"She, she is American too. Shall I say that you wish to see her? And then you can peep in and see the studio. She leaves next month."

After some hesitation we said, "Yes."

A tall, straight-browed, strongly built young woman, looking like a caryatid in the long folds of her white sculptor's frock that covered her from neck to heels, stood in the half-opened door, twirling a pellet of moist clay between her fingers. Behind her was a large group of winged figures mostly swathed in wet cloths. The model had disappeared. Though we had evidently come at the wrong moment, the information that we desired was given with great good-will.

The studio had a small sleeping-room and kitchen attached, both lying over the concierge's apartment. "Convenient, if you should want anything during the night, for you have only to stamp on the floor to wake her."

"Good-natured and obliging then?"

"Very. But she has one fault, the same that they all have; she will cheat. Be as careful as you please to read your contract and understand it, and to observe its requirements, she will get the better of you. It is a game in which she is constantly inventing new moves, and you cannot keep up with her. I wanted to leave two months ago, because the place is too small for my large group, and I desired to settle, as the law requires. But she delayed and delayed, saying that she understood my desire to leave, and that it did not matter about the settlement. On the last day, she disappeared early in the morning, leaving no trace of her whereabouts. But she turned up after twelve o'clock, and told me gleefully that I was bound to her for another three months. She will not catch me in that way again, but she surely will in some other way. It is of no use to make a time about it. Listen! You just pretend indifference, then the game loses most of its fascination for her, and she becomes comparatively honest." This was delivered smilingly in a pleasant tone of voice, and the concierge, who was still standing by, evidently supposed that it was all in her favor.

"Was the quarter respectable?"

"Oh, yes. You could come and go alone at any time of day or night. I myself, however, do not live here. I only sleep here occasionally. My group is for Providence, R. I. I am Miss Edith Yandell, of New York. Very good of you to remember my things at the Sculpture Society's exhibitions. I hope to have this in the plaster before the end of the month. Can you look in on me then?"

And with a parting smile, which included the concierge, she went back to her work, and shut the door.

PEN DRAWING FOR REPRODUCTION.

THE point in which our American draughtsmen in pen and ink are most often lacking is tone. Many of them, and especially those who make a specialty of drawing for reproduction, do not seem to know that such a quality exists, or that it is possible and desirable to obtain it in a pen-and-ink drawing. The same is the case, though to a less extent, with the German illustrators, but, except in the coarsest examples, French work is seldom so completely at fault in this particular—in fact, the presence of tone, or some attempt at tone, is one of the marks by which French work may be recognized at sight. For instance, there is hardly anything else in the group of men in a box at the opera which we print in this number to mark it as French, yet the nationality of the artist is unmistakable. As a character study, we need hardly say it has been frequently surpassed by English, German, and American artists. As a bit of page decoration, breaking up the type, it is as crude as it could be. But in work of the like general quality, so close an approach to tone is seldom found outside of France. There are strong blacks in the shadows and fairly large spaces of pure white, but the few tints in the background and in the figures are so managed that neither the blacks nor the whites are unduly prominent. Pure black comes against pure white only in small touches. Both are generally borne up by masses of gray rather subtly modified—too subtly our process engravers would say. These would object to the cross-hatching in the corner of the box behind the old man to the right; but place your hand over that bit of cross-hatching, and you will see that the drawing, as a whole, loses its refinement and becomes coarse and common. It is true that a really great pen draughtsman, like Vierge, would get even greater refinement with parallel line tints only, but every artist cannot be a Vierge; the ability to engrave a cross-hatched tint so that it will print as clearly as this should be much more common among process engravers. If you feel that a little cross-hatched shadow will give refinement and tone to your drawing, you should not fail to use it, and to compel the process men to take the trouble to reproduce it perfectly. They will probably tell you that it is impossible to do so, but here you have the proof that they are wrong.

Two other points in this design are worth remarking. One is that the central figure is brought into prominence without any special expenditure of strength. In fact, the younger man to his left is more vigorously drawn and with stronger contrasts of dark and light. But these are kept down by shadows of almost equal intensity in the background, while the central figure has both head and shoulder relieved against masses of white. For variety, the two older men to the right are brought out in light against a pale gray background.

The other point to consider is the effect of carrying down the mouldings of the proscenium arch at the left. This not only breaks up the type, rather crudely as already remarked, but it gives a suggestion of the stage and of the performance going on upon it.

In some respects, the four little silhouettes of a conductor of an orchestra waving his baton are the opposite of the drawing just considered. There is here no attempt at tone, but there is much clever drawing of action and expression of character. The man's arm and baton disappearing in a whirlwind of motion is a commonplace of the cartoonist and the caricaturist. It is what we might call a stock joke; but it will always provoke a smile when the drawing is as well done as it is here.

The sketch of gentlemen amused by the performance is remarkable mainly as a study of varieties of character brought out by the same situation. The vulgarian in evening dress at the right is contrasted with the elegant person at the left, who maintains a coolly critical attitude. The intelligent Hebrew in the centre is following the intricacies of the plot, the impulsive person with the bald head is applauding a favorite actor, the fat man is lazily enjoying the comicality of the situation.

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NO. 2006.—DECORATIONS FOR MENU CARDS.

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HINTS ON TONE AND HARMONY OF COLOR.

ONE of the most essential factors in the production of a true and lifelike delineation of nature is tone. Important as harmonious coloring may be and, indeed, is to the pleasing embodiment of any given subject, tone undoubtedly ranks first. This fact has been earnestly realized of late years and, especially in the French schools, strongly insisted on. In many schools of art the study of tone has been in the past strangely neglected, but a movement has now been made in the right direction and the necessity recognized of seeking for and reproducing carefully the many gradations of tone caused, not only by light and shade, but by actual color.

When a student, after working conscientiously from the antique, passes to the study of the living model, a great difficulty faces him. This lies in the fact that not only has he to grapple with light and shade in all its

No one need fear that in copying closely all that he sees he will fail in brilliancy. It is the best method for obtaining it. What, after all, is so brilliant as the human face? In order to convince yourself of this, look down upon a mass of human beings gathered together. No matter how gorgeous their surroundings, or how gay and light their clothing, their faces stand out luminous beyond and above all.

To make my meaning more clear, let us suppose that the model wears a white dress. Compare the actual tone of that dress with the hand lying on it, and, however delicate, you will see that the color of the skin is some shades lower in tone than the dress. In the same way, the flush on the cheek, in however strong a light, cannot be on a level with the whiteness of the forehead.

Although drawing only in black and white, I say, if you wish your picture to be instinct with life, you must never for a moment lose sight of color and texture. I



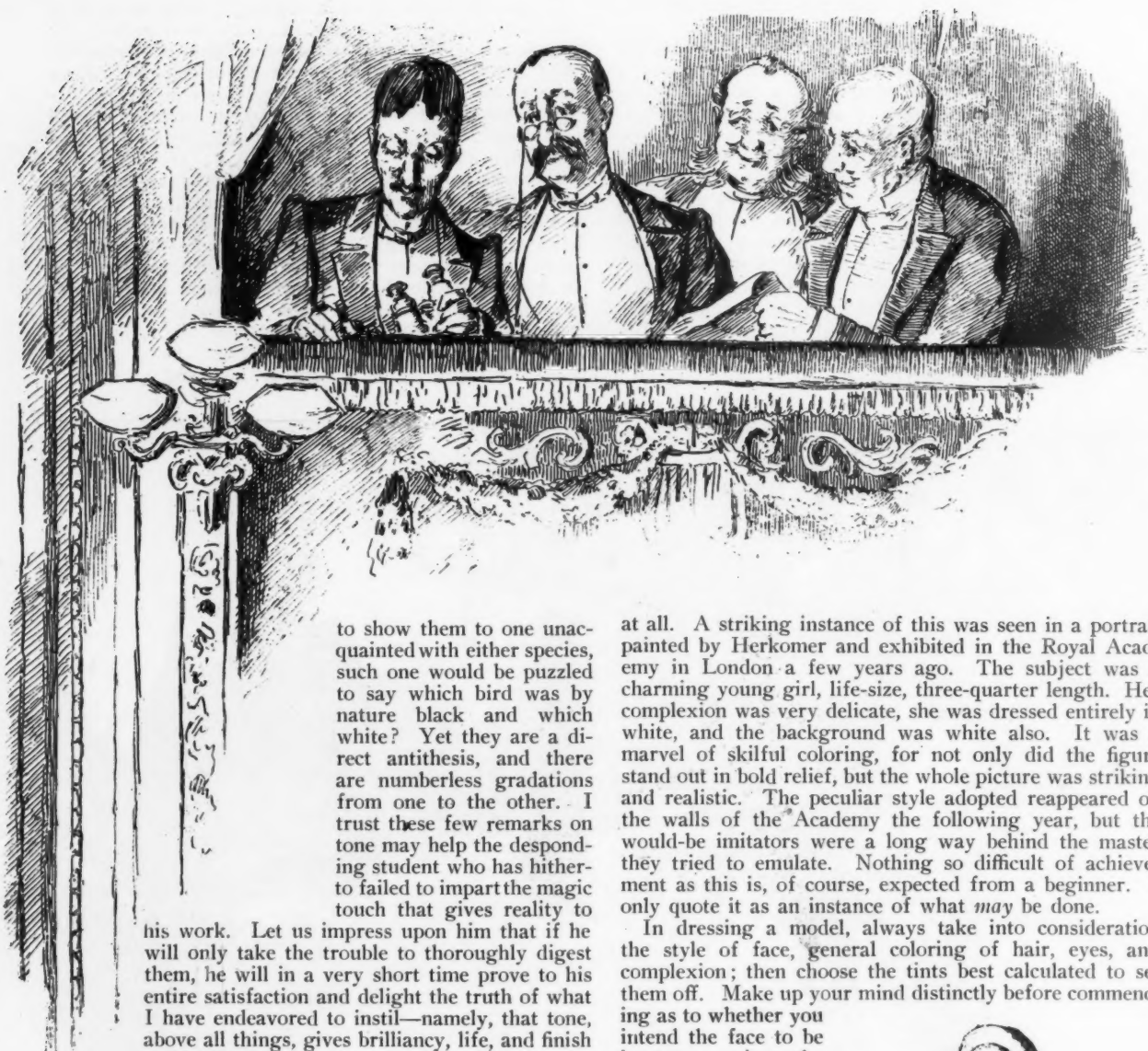
"THE ANNIVERSARY." FROM THE PEN DRAWING BY L. EMILE ADAN.

delicate gradations as seen in the cast, but he must learn to appreciate the relative values of color as applied to the general tone of the study in hand. We will assume that he has been carefully trained, and is in all respects fitted to make his first effort in drawing from the life. He is a good draughtsman, his technical skill from long practice is excellent, his subject inspires him, and full of enthusiasm he sets to work, as usual, with a first attempt in black and white. Why, when his first effort is completed, does he regard it (in nine cases out of ten) with mingled feelings of disappointment and vexation? Because, instead of reproducing the living, breathing model before him, he has succeeded only in making a stony presentment, bearing the impress of a study copied from the cast. The reason is not hard to find; he has left altogether out of his calculation the difference made in relative tones by the introduction of color. Thus, in shading the cheek on which a broad light falls, he has forgotten the rosy flush, and treated it only like a piece of sculpture.

hear my reader exclaim: "Then how much easier it will be when we arrive at the use of the brush, and paint in colors! Disabuse your mind of this error at once, for it is by no means the case. Until you have to a certain extent succeeded in rendering tone in black and white, the manipulation of color only increases your difficulties, for in using colors you will find the gradations more subtle and errors less easily distinguishable, and therefore harder to combat. Always bear in mind and try to realize that color can and must be represented when drawing in black and white. When this has been thoroughly grasped, many steps will have been mounted on the ladder leading to success. Painting follows as a matter of course, and the knowledge gained gives it a keener zest.

Many students are really good colorists, but their work is comparatively worthless for lack of tone. Few would be quite so foolish as to portray a white swan and a crow of a corresponding tone in the same picture; yet how many, in making separate studies of these birds, would find, on comparing them afterward, that if it were possible

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to show them to one unacquainted with either species, such one would be puzzled to say which bird was by nature black and which white? Yet they are a direct antithesis, and there are numberless gradations from one to the other. I trust these few remarks on tone may help the desponding student who has hitherto failed to impart the magic touch that gives reality to

his work. Let us impress upon him that if he will only take the trouble to thoroughly digest them, he will in a very short time prove to his entire satisfaction and delight the truth of what I have endeavored to instil—namely, that tone, above all things, gives brilliancy, life, and finish to his work.

I will now pass on to the second and hardly less interesting portion of my subject—that is, the necessity for harmony of color if a pleasing effect is the end in view. How often a picture, good in drawing, good even in tone, is marred for want of a just appreciation of the harmonious blending of tints! And here let me remark, that the student should be careful that the model and the background are as nearly as possible exactly as he wishes to paint them. It is sheer madness for the inexperienced to try and substitute different coloring on his canvas from that before him. An experienced hand seldom or never does this, because he knows well it will probably alter the effect of the whole thing. For instance, suppose a girl's face to be shaded by a red hat. If the attempt is made to portray in its stead a blue one, using the model only for shape, light, and shade, why, the whole harmony of the thing is spoiled; because if the sitter really wore a blue hat, the coloring of the face would be entirely changed, not only by contrast, but by reflection. The same remarks apply to a background. This is often unheeded, and the consequences are disastrous. Avoid violent contrasts, for they only engender hardness, not brilliancy. At the same time, it is well always to bear in mind the effect that complementary colors have on each other, and use them accordingly.

It is possible to obtain the most brilliant and harmonious effect without the introduction of any vivid tint

at all. A striking instance of this was seen in a portrait painted by Herkomer and exhibited in the Royal Academy in London a few years ago. The subject was a charming young girl, life-size, three-quarter length. Her complexion was very delicate, she was dressed entirely in white, and the background was white also. It was a marvel of skilful coloring, for not only did the figure stand out in bold relief, but the whole picture was striking and realistic. The peculiar style adopted reappeared on the walls of the Academy the following year, but the would-be imitators were a long way behind the master they tried to emulate. Nothing so difficult of achievement as this is, of course, expected from a beginner. I only quote it as an instance of what *may* be done.

In dressing a model, always take into consideration the style of face, general coloring of hair, eyes, and complexion; then choose the tints best calculated to set them off. Make up your mind distinctly before commencing as to whether you intend the face to be in tone against the background or in a full blaze of light. Here I cannot resist a word apart from the subject in hand. Besides being careful to choose suitable tints for the model, let the costume itself also be suitable. It is an unpardonable blunder to put a woman with a *nez retroussé* into a Greek dress, yet I have actually seen this done. If you have not chosen a fitting model for the costume you intend using, then substitute another or abandon the costume. Unless you do this, even tone and harmony combined will fail to produce a satisfactory whole. But to return to our theme.



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"THE CRITICS." PEN DRAWING BY MICHELET.

If colors are carefully disposed with a view to their blending, and at the same time relieving each other, the eye is rested and refreshed when contemplating the finished work. I have seen many pictures well drawn and well conceived utterly spoiled for want of this repose. The color is too busy, so to speak, and the eye roves hither and thither, and finally turns away dissatisfied.

My reader asks: "How is this to be avoided?" I reply that it is impossible to give a formula. A painting may be very gorgeous or very sombre in coloring, yet may be equally harmonious. The only way to attain success is to make in the first instance a very searching study of the manner in which colors act and react on each other. There are many valuable works on this subject, and if the student cannot afford to buy them, at least he can gain access to a public library. To be able to paint is one thing, but to do so with the best effect is something quite different and requires much patient study. Doubtless, some persons have what is called an eye for color in a marked degree, and to these the path leading to success is smoothed. But the way is open to all, unless positively color-blind.

Flower painting is very good practice, because from nature we can for ourselves gather her secrets and store their lessons, if, when we approach her, we do so in a proper spirit. However gay a parterre of flowers may be, is there ever a want of harmony there? Assuredly not. Well, then, let us sit down and think out for ourselves what causes it, why that brilliant group is at once so pleasing and so harmonious; and, having as far as possible grasped the truths to be gleaned from our studies, let us bear them in mind and apply them on occasion. As has often been remarked, "There is no teacher like experience." I would add to this that the lessons taught by Dame Nature to the observant student are the ones that help him best to apply what he has learned, whether from books or personal teaching. Whenever he sees a striking effect, let him emulate the example of Captain Cuttle, and "make a note of it."

MODELLING IN CLAY.

BY H. C. GASKIN.

A STATUETTE may be modelled with a view to letting it remain permanently embodied in clay if drapery or something gives it sufficient solidity toward the base, or if it can depend upon some accessory made of a strong mass of clay. Of course, models that are made for practice are often broken and wet up again, to be restored to the supply of clay on hand, but successful efforts are even

more pleasing than casts. It has been aptly said that the clay is life, plaster death, and marble the resurrection. As long as one feels too modest to have one's work reproduced in marble or bronze, it is very satisfactory to model objects that need no supports, for these will work destruction as soon as the clay begins to dry and contract around them. They, of course, will not contract, but the clay will crack to accommodate itself to them, finally falling to pieces. After becoming perfectly at home with clay, one knows exactly how it ought to respond to the touch in order to meet certain requirements. When it is to be used for any part that seems rather delicate for self-support, it must be well worked in the fingers until it becomes somewhat dry and stiff. Especially the first rough form must be in this condition, then it will kindly take on and hold up the softer clay that may be added in finishing. I once heard Kamenski, the Russian sculptor, say to a student who was puzzled to make the thin wings of an eagle extend themselves without collapsing: "You cannot easily put hard butter on fresh, soft bread; but when the bread is cold and firm and the butter not too hard, you can do it very well."

Hands make excellent studies. Those with fingers daintily extended may be avoided, unless they are extended upon a surface with which they really unite more or less, then they are safe enough. A hand that is in some position that gives it solidity is good—one that is grasping a stick or some solid object, for instance, or it may be a closed fist. The hand and the foot should be studied before the arm and leg.

As soon as one can work rapidly enough, it is desirable to model from life. With previous practice in drawing from life, it is scarcely more difficult than modelling from casts. Some may choose animals for subjects; and there are many positions in which they may be placed so as to be modelled without using supports. With these, again, it is best to get casts to work from at first.

Drapery should be studied by itself before it is called for in connection with figures to any extent. It may be arranged in easy folds under effective light, just as it would be for a study in pencil, charcoal, or color.

A figure should always be modelled first, irrespective of drapery. The nude must be faithfully represented. Form and muscular action or character must be produced to the life before a fold of drapery is laid on. Even when copying a bust that has drapery about the shoulders, the natural surface beneath the drapery must be recognized and modelled, then the drapery will fall upon it consistently, adapting itself to it, instead of going to make it up, as if it were an effigy without any more semblance of reality. Where the plain parts between the folds are supposed to lie directly upon the surface of the body, there is no clay added; that which is to form folds is rolled in the hands or in the fingers, according to quantity, until it is of the size suggested, then laid on the surface and pressed out on either side so that its edges will unite with the clay beneath, making all appear like one piece of drapery. Modelling tools are useful here in turning and modifying folds and finishing edges.

Eventually the student begins to feel so much confidence in his ability to embody his conceptions in clay that he does not hesitate to procure whatever mechanical aids will facilitate his undertaking more ambitious work.



"THE LEADER OF THE ORCHESTRA." PEN DRAWING BY MANTELET-GOGNET.

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Before attempting a torso of anything like life-size proportions, the study of anatomy must be thoroughly prosecuted. Little original work of any kind can be undertaken without a fair knowledge of anatomy. In the very best sense, one must be acquainted with form and muscular action. A sculptor with his living model before him depends not upon his eye alone; what he sees only suggests by comparison what his subjective knowledge demands.

NOTES ON PASTEL PAINTING.

THE technique of pastel is comparatively easy, at least to those who are used to oils or water-colors. The main difficulty is that you have to be perfectly sure of what you want to do, and know exactly what shade to put on with each touch. This is entirely a matter of experience and feeling. The single pastels, in the first place, do not go by any names, but you must be guided entirely by your eye as to what shade of a color you need to represent what you want. In order to get a little practice in that, it is a very good plan to copy an oil or water-color study in pastel, and try to come as near the effect in that medium as possible. In pastel it is not possible, as it is, for instance, in water-color, to make a tone lighter or darker by taking a color more or less thin or thick or by going over it twice. Each shade of a color is represented by a separate stick, and it is therefore often necessary to use half a dozen different pastels to cover a square inch of paper, while in water-color the whole space could be covered with one color graded into different shades. In pastel, too, you must try and work as directly as possible; the work will look woolly if gone over too much, and, besides, you are apt to take the color off instead of putting it on. Therefore, pastel really is more adapted for people of experience who have a thorough knowledge of color. It is, perhaps, needless to say that pastel paintings should be framed with a glass over them.

The first thing to consider is the material on which to work. For a beginner, velvet pastel board perhaps is best. It is sold in sheets of various sizes. It is economical to buy the largest sheets and cut them to suit the work in hand. Then there is pastel canvas, which can be bought by the yard or on stretchers, like ordinary canvas for oil painting. This has the surface best suited for portraits, for the texture is not spoiled by rubbing or by making alterations. It is not advisable to use pastel paper; it must be stretched in order to be framed, and this usually destroys the delicate tones on the surface. Cartridge paper, however, when skilfully used, affords very artistic effects. It will not stand rubbing; the color must be put on directly in the proper place, and the paper itself gives a very agreeable background. It can be procured in different tints, so that it gives a harmonious setting for every variety of "symphony," "note," or "nocturne," as Whistler, who generally uses this paper, loves to call his delightful little sketches.

Get as large a box of pastels as you can afford; you will find a use for every tint, no matter how many you have. This is especially true in painting portraits. If, however, you intend to confine yourself to landscape, you will need greens of all kinds—yellow greens, emerald greens, and, above all, those delightful gray greens which come in pastel. Then you want some blue—and be careful to see that your sky blue is not purplish blue—white (warm and cool), some browns, reds, a little purple, yellows, and as many grays as you can afford. Have many soft crayons, some hard ones (the same colors as the soft) for outlines and getting into small places, and for backgrounds (especially for portraits) some large extra soft crayons.

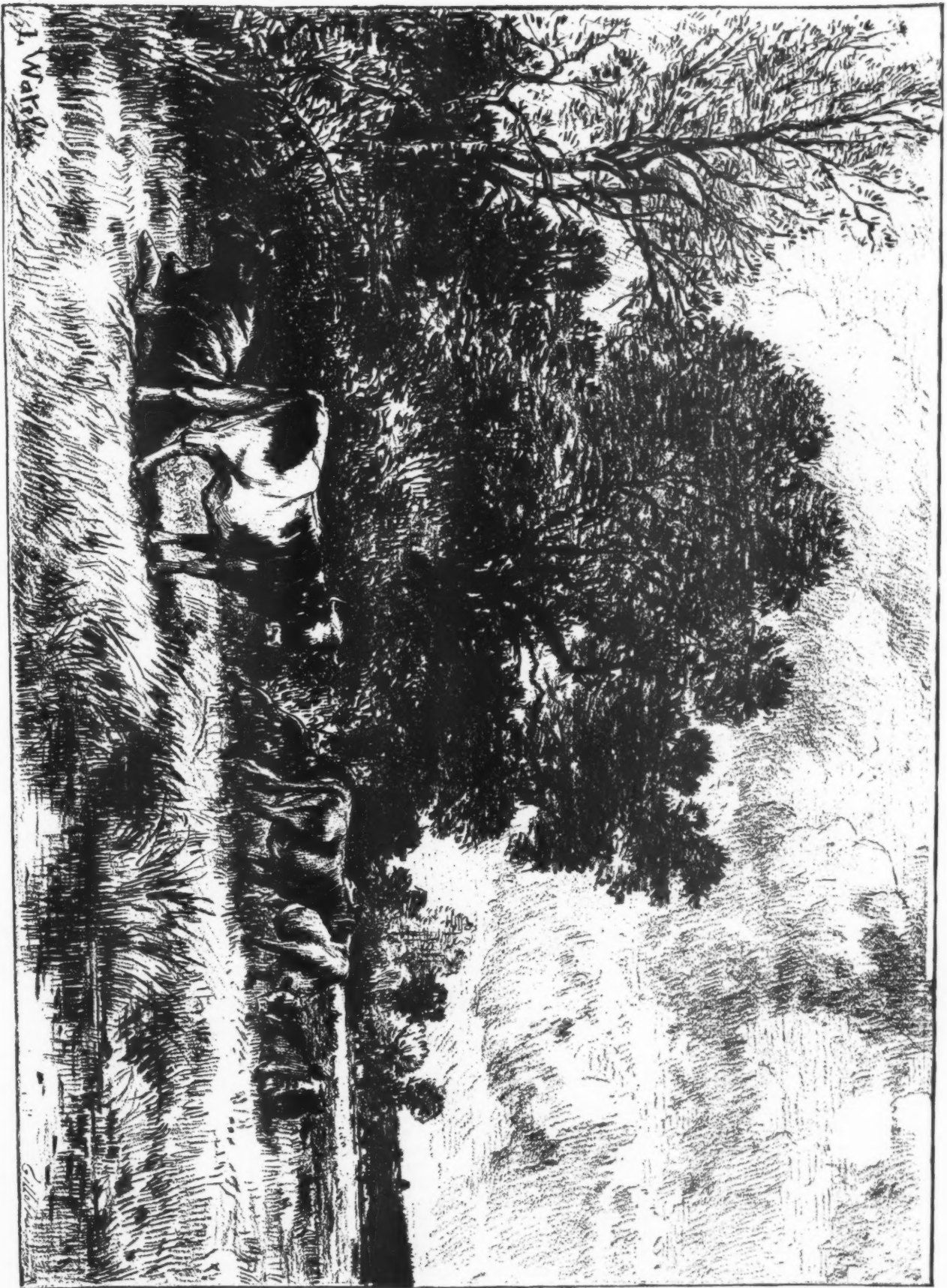
The practice of painting in crayons or pastels consists of drawing the outline, laying in the tints in their graduated shades, and blending them into harmony with the forefinger of the right hand. Some artists use the finger covered with a portion of a white kid glove; but the leather has this disadvantage—in working very delicate colors they are likely to become vitiated by other colors

being carried into them by the glove. It is not advisable to use a stomp. Do all the rubbing that must be done with your fingers, and do that only when absolutely necessary. The less you fuss over your work the more effective it will be. There is a fixatif for pastel, but some artists think it spoils the effect of one's work; for in putting it on the delicate surface color is blown off.

Pastel is a charming medium for flower painting. In a good-sized box of pastels you will find all the colors necessary for flowers, from the daintily colored New England aster, pale rose and lily to the gorgeous nasturtium and tulip. It is almost invariably preferable to have a light-colored background; often the pastel board itself is an agreeable and effective one. Place your flowers in a glass jar or a graceful vase. Paint the flowers first, for they may soon wither. Draw them in carefully with as nearly the right local color as possible, for you are drawing and painting at the same time, and remember that, at first, drawing is putting dark where dark is; in the direction in which it goes and in comparison with other darks. For example, in drawing in a bunch of sweet peas, draw the white ones with white, the red with red, and so forth, and indicate your shadows and relative values. This completed, paint as directly as possible what you see, remembering that working over the same spot too often spoils the texture of your paper, and hence loses to you that crispness and brilliancy of color you are trying to get. Use the flat side of your crayon whenever you can. In the shadows it is well in most cases to put on strong color first, and then drag the grays over, rubbing them together a little with the finger; but the lights should not be touched after once laid on.

In landscape painting, sketch in only as much outline as you absolutely need, and do it with the crayon. A very soft lead-pencil is also useful to draw in masts and bowsprits of boats and all lines too fine to be drawn with the crayon. In beginning, select as simple a subject as possible—an old gateway and a bit of road; a few rocks jutting against the sky; a stone wall and a few bushes. Put in your sky, and try not to touch it again. You will find just the right blues in your box and grays of all tones for your clouds. Everything in the strong sunlight is full of color—even the shadows. In painting the shadow across a reddish road, putting on bright purple first, over that a brown (Burnt Sienna), then a lighter gray, and lastly the local color—without rubbing until the last color had been laid on—produced the desired effect. Again, in painting a black fish-net on which the sun was shining, the shadow was made by putting on purple, then crimson, then dark blue, and lastly, and very delicately, black. In the same way much color may be used under the final gray in all shadows of trees, rocks, and so forth. The lights in all cases should be put on as directly as possible. If you have not the exact tone you need, placing one color over another will give the effect. For instance, you want a purplish gray, and you have only blue gray; then put your purple on first—or red, if you have no purple—and work the gray over, either in strokes or by rubbing.

In painting distant hills, put on a purple gray that has the right value, and then work in delicately the greens, reds, and blues as they happen to come. Avoid monotony of greens in the foreground by using the different light greens in your box, and sometimes have them overlap each other. Then for strong sunlight work in a yellow (light cadmium) over the greens. A light shade of the emerald green, with a light cadmium over, produces a very brilliant effect. In rocks, especially in the foreground, you will notice an infinite variety of reds, blues, purples, and grays. Put them all down in their proper places, and then, lightly over the top, put on the gray. This will give the effect of being one solid mass, and not a number of disjointed pieces. Be careful that your rocks blend with the background in some places and cut sharply in others, as this is the characteristic feature of rocks. The blending can always be done by rubbing your finger along the edges.



"IN THE PASTURE." FROM THE CHARCOAL DRAWING BY L. WATELIN.

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AMONG THE WILD FLOWERS.

BY THOMAS HOLMES.

WILD CLEMATIS, FERNS, WOODBINE,
GOLDEN ROD.

IN the early autumn, before the forests have put on their radiant dress, it will pay the artist to follow the course of some stream that winds through the woodland and murmurs its peaceful song in the shadows of rugged cliffs, for he is sure to find many things to please his eye and tempt his hand.

Perhaps no better study for flower sketching is to be found at this season than the wild clematis that covers the shrubs, the trees, and whatever gives it an opportunity to lift itself upward, with a rich mass of delicately formed leaves of the richest green. This beautiful vine is found along the banks of streams in every part of the United States. I have seen it growing most luxuriantly along the creeks in California, binding together with its fragile tendrils tree-tops and shrubs for miles. In the North Woods of Wisconsin it is found in rich abundance covering the tops of fallen trees and mantling the ragged front of tall ledges. Along the streams of New England and in the Atlantic States this vine is found, and from early spring until the frosts of autumn wither its beauty it appeals to the artist's eye.

In July the blossom appears on the vine in clusters, pure white in color, and the delicate petals are finely traced against the mass of green foliage. The vine at this season is a thing of beauty, but its loveliness reaches its fullest height in the autumn, when comes that aftermath of beauty, the feathery seed clusters that far outweigh the blossoms in the exquisiteness of contour and pose. In sketching these fluffy clusters, great care must be taken to perform the work faithfully, for if the lines are traced too heavily, the airy, floating appearance of the blossom is destroyed, and it becomes a lifeless, meaningless clump of lines, resting heavily on a mass of leaves.

The young artist who has attempted to sketch the misty head of a dandelion gone to seed knows how hard it is to do it satisfactorily. Perhaps he has done it to his own satisfaction, but the first, second, or the third attempt rarely satisfies his critic. In sketching the airy clusters that tremble among the leaves of the clematis, the same careful work is required of the artist. The chief beauty of the cluster is its transparency. It must be so nicely traced that, when presented to the eye, not only the contour and the posture of the flower are seen, but the heart of the cluster and beyond it. It must be so carefully done as to not conceal from the eye the shadows of the foliage back of it and against which it rests.

The vine gives the most pleasing effect when seen hanging from the branches of a tree, although one often finds it clustered about the sides of a gray and moss-

grown boulder in a way that at once attracts his attention, and the desire to sketch it thus becomes irresistible. The best effect, however, is given when swinging in graceful banners and festoons from a tree.

The amateur artist, it seems to me, can do no better than make a special study of this vine during the autumn and winter months. This may be easily done, as the vine can be transferred to the studio and arranged to suit the artist without casting its leaves or seed clusters, and the longer that it is kept within the walls the more beautiful it becomes.

When the vine is taken with this object in view, several branches of small trees should be stripped of their foliage and taken along too. These branches may be fastened to the wall and over them the vine thrown and arranged as the artist desires. It is best that the study be placed in a strong light, as this brings out the transparency of the blossoms more clearly and relieves the shadows among the foliage of their density.

A spray of this vine pendant from a branch makes a very pretty panel, and nothing is more attractive than a few of these leafy banners hanging from the tips of boughs for screen decoration. The young artist will find it hard work to reproduce the natural charms of this study, but it is one worthy of his talent.

If one wishes to produce a taking piece in water-colors, let him conceive a pool upon which the light falls through the foliage of overshadowing trees. Over one margin leans an alder-bush or a silver birch-tree, from the boughs of which swing graceful streamers of clematis that are reflected in the depths of the quiet water. A moss-covered rock, along the base of which grows wild cabbage, set at the edge of the pool and a cluster or two of graceful ferns will make attractive features for the picture. To get the most beauty out of this scene, it is necessary, of course, that the reflection in the pool should be carefully considered.

The different varieties of ferns found in the damp places in all parts of North America afford an almost unlimited field for study to the artist. They are at hand from early spring until snow falls, and even then the sprangly form of the Christmas fern is to be found.

If the amateur artist should decide to devote his hours of outing for a year to the study of ferns, he would, I dare say, be surprised at the end of the season at the array of sketches in his book, and he would find in the ferns most agreeable studies, things easy of accomplishment and capable of an unlimited number of pleasing arrangements.

There is a variety of fern of strong growth that takes kindly to the sunlight so long as the soil at its roots is wet. It grows tall and plume-like, and its stalk and foliage are of a light hue. When fully developed this fern is rather too stiff and clumsy to be attractive, but when taken early in the spring, and the fronds are in the process of unfolding, their ap-



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pearance is very pleasing. Then the leaves are small and graceful and their tips end in pretty curls and hooks that unroll as they grow old.

By the brookside in stony ground where it is shaded a small or dwarf fern is found several shades darker in color than the one mentioned above. It is very graceful in its pose, and its foliage is beautiful. As the season advances its color deepens, but it never reaches that degree of richness that marks the foliage of the swamp fern or brake that grows luxuriantly in the darkest and dampest places in the woodland.

Most attractive of this variety of wild plants is the maidenhair fern that grows from the crevices in ledges and along rocky ridges that are near perpetual waterways. This variety of fern is, perhaps, found at its best in the North Woods of Wisconsin, where it grows to a height of two feet, a luxuriant mass.

A careful study of ferns is sure to prove profitable to the young artist who expects some day to lean upon his brush for support, for they may be used in numberless ways for decorative work. In screens, panels, plaques, or on jugs and vases, they are very taking, and in wall and ceiling decoration they are always available.

A feature to be closely observed in sketching the fern is its pose. It is an easy matter to make it look stiff and ungraceful, and where this is done the chief characteristic of the plant is lost. It is naturally a most graceful plant, and it should be carefully studied from root to tip with a view to catching the beautiful dignity of its curves, and then the leaves should be made with great care, shortening them or lengthening them with almost mathematical precision. The fern is a perfect piece of plant architecture, and although it lacks the richness of coloring peculiar to other wild plants, it is rendered none the less charming than they by the wonderful symmetry of its form and the delicate outlining of its leaves.

Innumerable pretty arrangements for small studies may be made of ferns. They are most often found on canvas, rising from vases or rustic receptacles. While artistic, perhaps, this arrangement is apt to give an unnatural pose to the fern and render it too stiff and dignified.

For the purpose of studying the leaves of the fern it is as well, perhaps, to pot the plant and remove it to the studio, but nowhere can the pose of the plant be seen in its natural beauty as where it has always stood, disturbed by naught but the wind.

Wherever ferns are found they should be closely observed from various points of view. Invariably there will be found something in them to interest and please the artist.

I remember that I was once walking through a meadow with a young artist friend who was out, alert for something to try his hand at. "It seems to me," said he, "that we're in the wrong place for novelties. Why not try the hills?"

"Have you seen nothing that you cared to sketch yet?" I asked.

"Not a thing," he replied.

"Look around you a little," I suggested.

He took a long and careful survey of the field. "I don't see a thing that I should care to waste my time over," he said finally.

A few steps away were two low rocks about three feet apart. From under their lower edges ferns grew up and stooped over a narrow passageway between them. Across this passageway a spider had chosen to throw his web, suspending it from the fronds of the ferns. In the centre of the web swung the spider, a big, golden and black fellow, trying to lure something into his trap.

"There's a chance for you," I said to my friend, pointing at the picture.

"By George, how blind I am, and right under my nose too!" exclaimed my friend, who fell to work, and in a short time he had transferred the rocks, the ferns, the spider and its web to a leaf in his sketch-book, and later on I saw it on water-color paper, and a very pretty picture it was. We are too apt to overlook the small things.

One day I was walking through a field in early summer. Bordering one side of the lot was a stream that was flanked with a strong growth of alders. I saw ferns among the alders at a distance and went over to investigate them. When I was near enough, I found that some of them were growing around a rock that was low and sloped down to the ground on one side.

Lying on the rock with one end resting on the ground was an ox-yoke and near it a pair of wire nose baskets. The owner had evidently been careless or forgetful the year before and left them there. Through the bows of the yoke and the wire meshes of the nose baskets the ferns had grown up, and when viewed from a certain point the picture was a novel one, telling plainly enough the story of the farmer's carelessness. I considered the scene worthy of preservation, and I have never regretted the time that I spent in sketching it, for it has since afforded a study for my artist friends, who have all been pleased with the oddity of it.

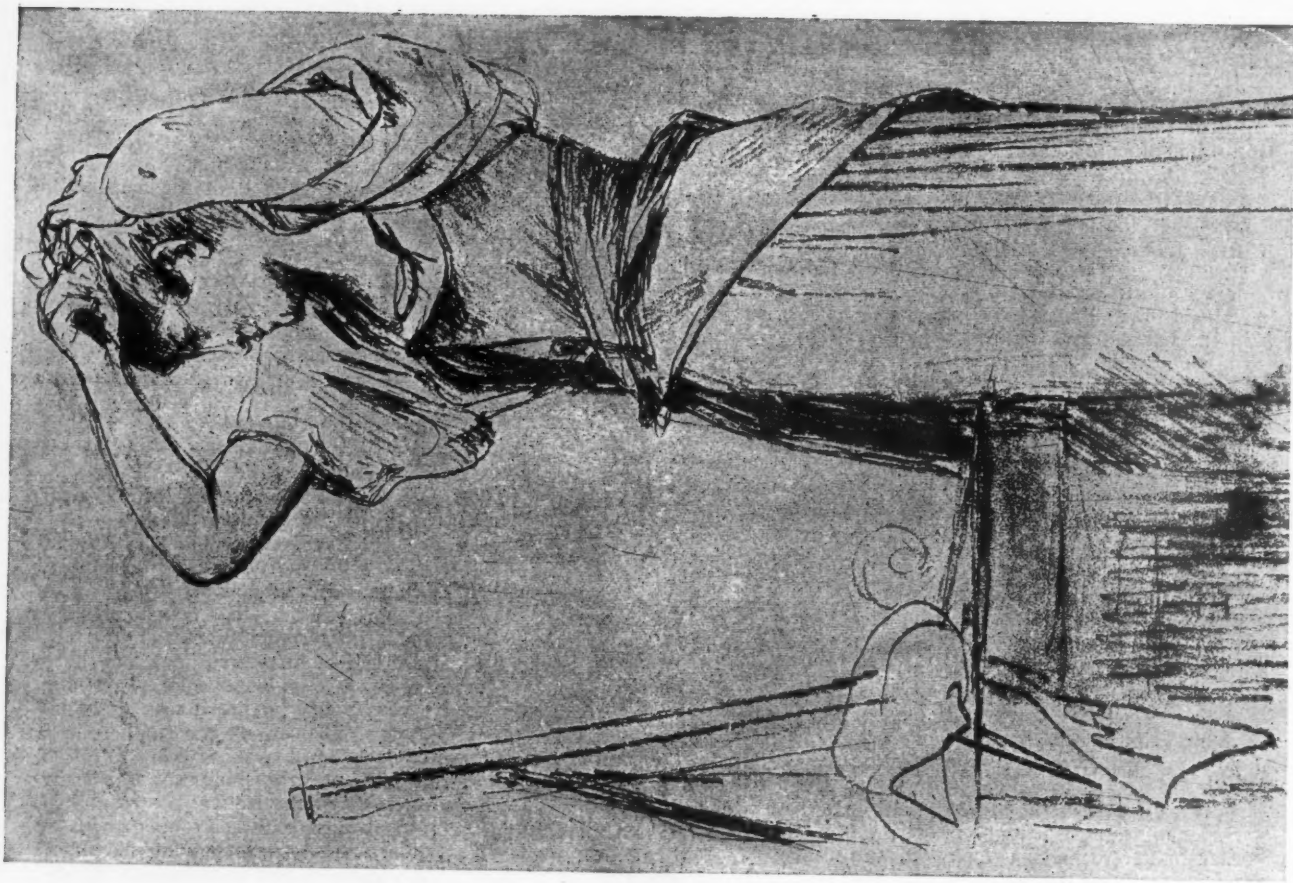
A plain, uncouth fence corner often becomes a thing of beauty when the eye is turned to those things in which it is framed. Ferns delight to cluster about the lower bars of a rail fence, and many artistic bits of scenery are to be found where they come together. If the ferns are lacking, there may be a mantle of woodbine or a few graceful stalks of golden rod to redeem the roughness of the staggering fence.

THE world of the decorator would be depopulated if cupids, gnomes, and fauns were banished, although with the treatment they receive in these later days at the hands of many amateurs, one is tempted to wish there were no more of them. Perfect accuracy in drawing and extreme delicacy of coloring, with as close study of expression as in the human face, are necessary.





SKETCHES IN CRAYON FROM THE
NOTE-BOOKS OF FAMOUS ARTISTS.



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SKETCHES IN CRAYON FROM
THE NOTE-BOOKS OF FA-
MOUS ARTISTS.



THE ART AMATEUR.



BARONIAL BEDROOM. BY VIOLLET-LE-DUC.

THE HOUSE.

THE BED.

THE bed in its most artificial form is composed of two parts quite distinct, both in function and construction. We speak of beds with hangings, which, though much less used than formerly, have not gone clean out of fashion. The essential portion of the bed, considered as a structure in wood or other lasting material, is the bedstead, properly so called. It is of very simple make. It has four feet, a head-board and a foot-board, two side-boards, or traverses. These parts are united in various fashions, permitting of their being easily taken asunder, the best being by means of large and strong screws. The slats, which cross the bottom of the bed and support the mattresses, should also help materially to solidify it if they fit as snugly as they ought to do.

The dimensions of a bed should be, more than those of any other piece of furniture, in accord with the size of those using it. There should be a foot or eighteen inches to spare in the length and from two to three feet in the width of the bed. In view of the present mania for baronial proportions in dwelling-houses, it is not unnecessary to add that, in a very large room, the bed *must* be of extravagant dimensions. The beds of the great lords of feudal and Renaissance times were often as much as six or seven feet wide by eight or nine feet long, "not," says an old writer on the subject, "because that is necessary for them, who are neither taller nor stouter than other men, but because the size of their beds should correspond with that of their apartments." Some of those "beds of parade" were also so far raised from the ground that a small step-ladder was necessary to get into them, and it was apt to go ill with the person who should have the misfortune to fall out of one of them. Louis XV. came very near killing himself in that manner in 1737. Our illustration by Viollet-le-Duc shows a bedchamber of the baronial sort. The archaic character of the room, is much marked, and, as will be seen, the bed is almost a chamber by itself.

But the fact that beds have sometimes been made of abnormal size does not affect the more important fact that the construction of the bed has been in all ages much the same. The bedstead proper has, in fact, never changed much. Of the slight changes that have been attempted during the Renaissance and in the eighteenth century, none has commended itself either by its utility or its beauty. Forms like the one on the lower part of this page (French Renaissance), in spite of the handsome ornamentation lavished upon it, seem to us merely ridiculous.

But, however simple the construction of the bed, its ornamentation may be as rich as in the examples given. When carving is resorted to, however, it should, as it is not, be kept out of the way of coming in contact with the body. It is bad enough to have the mouldings of chair

or sofa backs so badly wrought or so unintelligently placed as to hurt one's back or arm or head; but for the same thing to occur in a bedstead is, indeed, unbearable. Such carving as may be employed should never be in very high relief, should have no undercut hollows for dust to collect in, and should present no sharp profiles which may cut or bruise a body coming in contact with them. The head and foot boards should be quite free of carving, unless carried very high. Though in structure very simple and little liable to change, the bed, as a whole, offers a chance for the most sumptuous as well as the severest styles of ornamentation. Accordingly, each period has been able to leave us models of its peculiar tastes, and, choosing from among them, we may easily suit our personal taste, however out of the common. We may choose the antique four-poster, and, if we wish it of the most modern sort, in brass or iron, nickel-plated or steel-finished. The most ancient model will serve us best, and we may copy that behind which Anne of Brittany is seen drying her tears, in a miniature of her time. Or we may prefer to go to the other extreme and copy that in which Henry II. breathed his last in that Palace of the Tournelles, so fascinatingly described by Victor Hugo in "Notre Dame de Paris." In this the posts are fashioned as termini, and the canopy and lambrequin are embroidered in appliqué. The cut which we give is very interesting as showing the general disposition of a bedchamber in those days: the uncarpeted floor, the walls of masonry covered with tapestries, the opaque glass in the windows. The solidly built table and the elegant silverware thereon are also interesting, to say nothing of the activities of the various groups represented. Still more ornate, though not so artistic, is the four-poster of a somewhat later date, preserved in the Cluny Museum. This it would be easier to have copied if we suppress the little warriors on the head-posts. Suitable curtain strips for such beds, of old velvet, silk, or embroidered stuff, often turn up at auction sales. The bed in our design for a modern chamber is of the same general pattern, the curtains and restricted canopy being supported either from the ceiling or from a separate frame affixed to the wall, the bed itself being entirely free and



FRENCH BED OF THE SIXTEENTH CENTURY.

THE ART AMATEUR.

without columns. This is a form well suited to our rather small chambers. The head should, of course, be placed to the wall, the length of the bed extending into the middle of the room, insuring thorough ventilation.

Perhaps it may seem to be rather too open to currents of air. If so, we may choose a canopied bed, "à la Romaine," like our Figure 8. A lighter canopy, framed with iron or brass rods and covered with loose drapery, would be better, as it has either to be suspended from the ceiling or supported by very light rods concealed, for the most part, by the drapery. The latter plan offers the advantage that the canopy and the curtains attached to it can be moved about with the bed; but for appearance sake, as well as comfort, the arrangement should be firmly attached to the bed-posts, which makes of this form of the bed, "à la Romaine," merely a variation of the "lit à colonne," or, as we more familiarly call it, the four-poster.

THE ARTS OF METAL.

X. LACQUERING AND LACQUERS.

In lacquering, cleanliness is of the greatest importance, for the touch of the fingers or that of a greasy, dirty tool will always mar the color and cause the lacquer to skim

off. In the first place, the work must be thoroughly cleaned, as explained in the chapter on the coloring of metals, and the same precautions taken. When the work is to be moved or held, it should be done with clean linen rags (when cold). When hot it is handled with round nose pliers or pieces of wood, according to the size of the work. The pieces to be lacquered are heated in an oven or placed upon a flat piece of iron over a gas or other stove until the article attains the temperature of 180° Fahrenheit, or just tolerable to the touch. This should be tried upon a waste piece of metal.

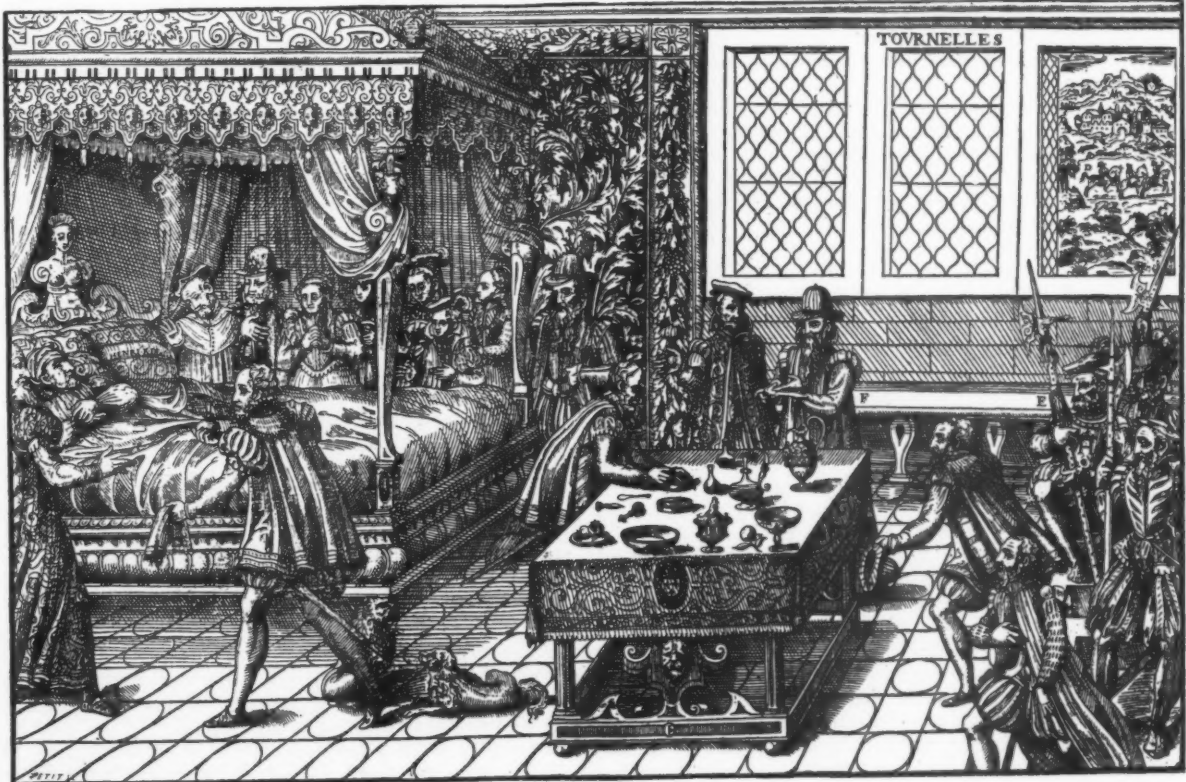
The lacquer is applied with a wide, soft, camel's-hair brush, which should be well charged with the liquid, but not sufficient to drip. Pass the brush quickly and evenly over the work, being careful not to pass twice over the same place, or a ridge will be the result, which will make the job look

streaky. The work is now put back again upon the stove till thoroughly dry. This second heating hardens the lacquer and gives it its gloss. After the work is lacquered it must not be allowed to get too hot, or the lacquer will burn and show brown streaks. Should this occur, it must be boiled off in strong lye, then dipped or colored and polished and then lacquered again.

I will now give a few lacquers for various purposes.



BEDROOM OF ANNE OF BRITTANY.



BEDROOM OF HENRY II. IN THE PALACE OF THE TOURNELLES.

THE ART AMATEUR.



A MODERN BEDCHAMBER
WITH DRAPERIES.

The materials used should be put into large bottles, and while the ingredients are dissolving the vessels should be kept in a warm place and frequently shaken. Twenty-four hours is generally the time allowed. Then the clear liquid is decanted into green bottles to protect the lacquer from the light, which discolors it.

Gold Lacquer for Polished Brass: Use of Seed Lac 3 ounces; Gamboge, 1 ounce; Dragon's Blood, 30 grams; Saffron, 18 grains; pure Alcohol, 18 ounces.

Green Lacquer: Take 5 ounces of Shellac, 6 ounces of Turmeric, 4 ounces of Gum Sandarac, and 1 ounce each of Gum Elemi and Gamboge, and 1 gallon of Alcohol.

Colorless Lacquers: Dissolve 1 ounce of bleached Shellac in 1 quart of pure Alcohol. This lacquer is very thin, and much desired for using over iridescent colors. It is likewise a good fixatif for drawings.

Lacquer for Copper: Take of Mastic, 4 parts; of Camphor, 3 parts; of Sandarac, 8 parts; Bleached Shellac, 8 parts; Alcohol, 20 parts.

Red Lacquer: Use 1 ounce of Shellac, 1 ounce of Dragon's Blood, and 1 pint of Alcohol.

Yellow Lacquer: 1 ounce of Bleached Shellac, 1 ounce of Gamboge. The union of red with yellow produces a fine orange color and can be made any desired shade, according to the color predominating, by the addition of liquid aniline dyes to the alcohol to be used, and getting the desired color before the bleached shellac is added. A great number of different shades of color can be made; a little experimenting will tell how thick the different colors should be. They can be thinned with alcohol and thickened with shellac. Make a good thick lacquer of half a pound of Bleached Shellac to one quart of Alcohol. Decant. Add this to the colored alcohol, a little at a time, then lacquer some object. If it does not lie well, add a little more shellac.

For firing glass the kiln is heated gradually at first—more carefully than for china. When the pot is red hot about one-third up from the bottom, the heat is right for the chief effects in glass painting. The pieces to be fired should be placed upon the flat bottom of the firing-pot, far enough apart from each other to avoid actual contact. Glass decorated with raised paste is fired at a very low degree of heat. Gold does not require excessive heat.

A LECTURE ON WOOD-CARVING.

EXTRACTS FROM A PAPER READ BY
W. AUMONIER BEFORE THE SOCIETY
OF ARCHITECTS, LONDON.

I PROPOSE to speak, first, technically of the way of setting about the work of producing wood-carving, and of the best means of obtaining a given result from a craftsman's point of view, and then to touch upon the characteristics which I consider proper to the work, and to pass on to other matters that naturally arise in considering the whole question that comes under the title of this paper, such as referring to old examples and other matters.

First, then, the simplest and best manner in any ordinary panel work, except it be in very high relief, is to mark out the design on the surface of the wood, and then cut straight in, and gradually get the wood out of the voids or grounds (this is what we call "grounding out," and is a useful way of preserving the outline or drawing); and then "rough out," or put the work into form and proper relief, and then "finish." In work of high relief it is best not to trouble to get all the ground out first to an exact outline, but rather

to let it come away by degrees in the process of roughing out, or finding your forms, leaving in many cases wood in where, perhaps, it may not be ultimately wanted, so as to keep in strength. So much for the merely technical part of actually doing the work. Now as to obtaining a given result by the best means, the given result to be a piece of characteristic wood-carving.

It is obvious there are three ways of setting about this. Either, first, by carving direct into a solid block of wood without having any definite design before you, but designing as you go on; or, second, having a model before you and merely copying that or translating it into wood; or, third, working directly from a drawing only. Now, which is the better way of the three? I think that, speaking generally, drawings—that is, rough, full-size, characteristic charcoal cartoons—are the best to work from, and are the means by which the finest work is likely to be produced. I think that models are only expedient for figure work in high relief, and that, even in any case, they are apt to lead to a more or less mechanical and uninteresting reproduction. Once put a full-size model into a carver's hands to copy, and he easily sinks to the level of a mere copying machine, losing the power of concentrating his mind on his work as an art, only to retain the skill to make an accurate copy of the dead plaster he sees before him; and at the best you must remember that you can only have a translation of a model in wood, because effects which are easily obtained in clay by a skilful modeller are only to be got in wood by considerable labor. But give the carver a rough charcoal drawing to work from, in which is shown in a broad and direct manner the relative heights of the different planes, and the general effect of light and shade sought for, he has to exercise all his ingenuity from the first to interpret it. He has to keep his wits about him all the time, and has an opportunity to use his imagination and fancy, with a certain amount of freedom in details, by following out and developing accidental forms and cuts which keep arising and suggesting themselves in the progress of the work. So that I think you get more freshness and feeling in the work than is possible from a mere copy of a model.

All drawings should be studied from the same distance from the eye that the finished work will go, and be designed especially for the place and position the work is

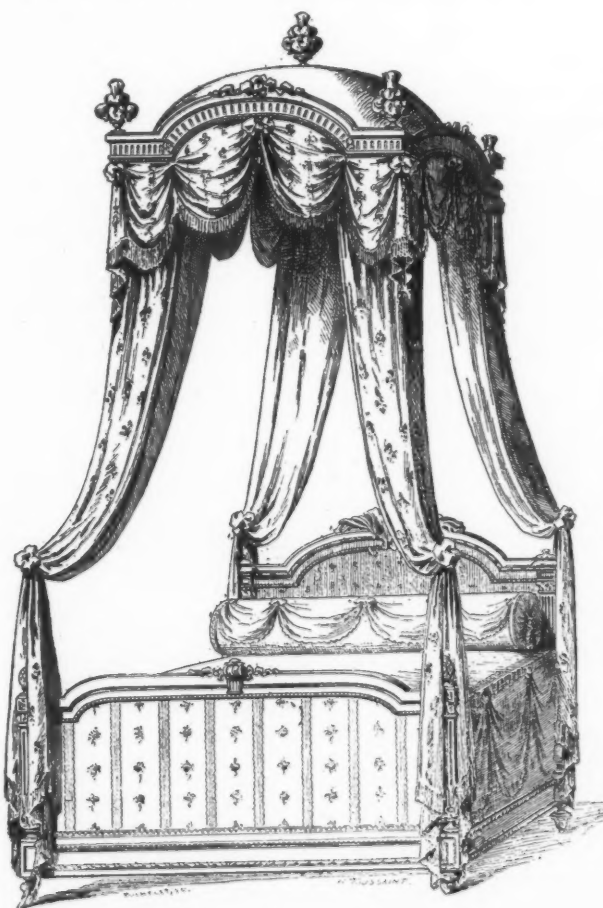
THE ART AMATEUR.

to occupy, and should aim rather at a broad and vigorous treatment of light and shade than an undue attention to small details, which can be better worked out on the work itself toward the finish, because many of the parts will become different in size from the drawing, owing to the varied planes and angles they will naturally fall into in treatment. If the work is going up any considerable height, care should be taken to keep the drawing open in arrangement, as the tendency is for the projecting parts to appear to fill up the voids or grounds in looking up at the work, giving it a crowded effect. If the design is embodied in a model, it is more than ever necessary to place it, not only at the right distance from the eye, but also at the right elevation from the ground. In fact, what is really valuable, in the case of either drawing or model, is that the design should be judged in its actual position with all its surroundings just as they exist.

I think it should not borrow the beauties of silver, bronze, or marble, but should have a beauty all its own by its very cut or carved look. Depend upon it, it is quite able to take care of itself if only properly treated. It should be a work of freshness and grace. Freshness, because it grows under the carver's hand, untrammelled by any mechanical appliance, and his last cuts show forever, like the last strokes of the painter's brush on his canvas. Grace, because there is no form to be conceived by the artistic mind but can be got into wood if honestly sought after. It should be, and appear to be, carved out of a solid block of wood, cut with sharp tools; it should show its tool marks—good, straightforward, honest gouge cuts—as much as possible or as much as is consistent with the style of work in hand, aiming at broad lights and sharp shadows, keeping the high surfaces comparatively little disturbed by modelling to catch light, the depths rough and choppy, the better to hold shadow. The ground by no means to be absolutely flat or smooth, but to be



FOUR-POSTER BED (SIXTEENTH CENTURY) IN THE CLUNY MUSEUM.



CANOPIED BED "À LA ROMAINE."

deepened in parts where strong shadows are required to give force; and the relief so managed as to incorporate the ground and the work together as much as possible, and combine force with delicacy, making one harmonious whole, not like a piece of ornament stuck on a flat board, to be undercut fearlessly—even to the extent of being quite detached from the ground—just in the right place, to give a charm and piquancy quite its own; and ever to aim at lightness, combined with breadth and strength. The whole work to be sparkling with gouge cuts, to give it texture—emblems of its birth, as it grows in the carver's hands—and its forms briskly to rear up in parts to their full height and tenderly die down in places to the ground, to catch play of light and shade, like the great waves loud breaking on the shore and the gentle ripples soft sinking on the sand. Carving should frankly acknowledge its simple technique in all its parts by boldly displaying, not trying to hide, the way it has been made. It has a unity and character distinctly its own, a piece of wood-carving, like nothing else, and not wanting to be improved in the direction of likeness to any other material whatever—a simple block of wood deftly hewed by the carver's skill into "a thing of beauty" which, perhaps, may be a "joy forever." What I have already said about manner of execution and treatment applies principally to panel work or work lying on grounds, although the remarks as to characteristic cutting, and so forth, will equally apply all round. But I think I ought briefly to touch on another branch of the work—I mean the enrichment of mouldings and string-courses—because here we have, in some instances, totally opposite conditions to deal with to those which govern the panel work. For while in the one case we work our wood away from its original surface to find the ground, in the other we must always retain the surface given us, so as not to destroy the contour of the moulding. But do not invariably, for this reason, succumb to the weakness of all over-faint cutting, though that is good sometimes. Remember some sections will hold their own

THE ART AMATEUR.

against deep cutting all over better than others, as the ovolo cut into the familiar egg and tongue. Of course, we must not destroy the architect's sections, but rather try to help him in the direction he wishes to go. Thus, do not fritter away the particular part of a moulding that is, above all, intended to catch light; but do not fear to cut into—even deeply—that part which is designed to hold shadow; and sometimes actually work down to or substitute quite another section under the first, as was done so successfully in the old Gothic string-courses, and in some instances wood may be left on purposely to carve, such extra wood then being treated as in panel work.

Nature as a guide to study is certainly invaluable, but do not dally with her too long, lest she unfits you for the more serious work that has to follow, and get away from the slavish copy of natural forms as quickly as may be, using them only as the first growth on which to graft the powers of your imagination, guided by the suitability of your material. Remember that all great art is conventionalized in one direction or another, and that in wood-carving, as much as in any other, conventionalization is the first, second, and third objects to aim at. Conventionalize, in the direction of the fitness of your material, in that of the style of work you wish to portray, and of the position your own work is to occupy—as the painter, the silversmith, and the sculptor must inevitably conventionalize in the direction of their material, and of the character of the work they have in hand. I think the tendency of some modern carving in following such of the old styles as were undoubtedly founded on natural foliage—as, for instance, the Gothic work of the Decorated period—is to try to make it too prettily natural and to get too far away from the archaic conventionalization of the old work; and inasmuch as it departs from that, so much does it lose in comparison with the works of the greater men who have gone before us.

Now, before passing on to mention examples of work, I may, perhaps, be allowed to touch briefly upon a subject that is, perhaps, rather a pet theory of mine—I mean a certain likeness that exists between wrought iron and wood-carving. I have said that I do not want wood-carving to be like anything else, nor do I now, but I cannot help thinking it is an interesting study to notice some points of resemblance between these two arts. I have always looked upon wrought iron as the wood-carving of the sister arts. On looking at some of the glorious old examples of hammered work we have left us, I think one cannot help being struck by certain characteristics that at least may happily inspire the wood-carver both in design and treatment. As in a piece of true hammered work one almost seems to hear the music of the anvil's ring and see the ruddy glow of the forge reflected in the nervous, vigorous twists and twirls of its living forms, so, in seeing a piece of genuine wood-carving, fancy conjures up the rush of the gouge over the varied surface, and pictures the way it has all been cut out with gouges, as the iron has been shaped by blows, the hammer marks in the iron reminding one so much of the gouge cuts in the wood.

Referring to some examples of work, it seems to me that the earliest, or at any rate the most primitive, works are the Scandinavian and Norwegian of the tenth, eleventh, and twelfth centuries. The whole effect of these is very simply got by grounding out in a more or less mechanical manner and leaving the surface very little disturbed, with no movement or throwing down of parts in it, but everything kept almost flat, and only enriched by parting tool or gouge cuts passing over the raised flat surfaces. The parting tool gives a V-shaped sinking. This gives, to me at least, as one might expect from the rigidity of the climate, a cold and uninteresting effect. Passing on to the Indian work, we find the effects got in precisely similar manner, as to the greater part of it, but in a much more sumptuous and richer degree, but covered all over with an extremely delicate but choppy and rough effect of cutting, heightened by the introduction of fine and intricate frets, giving deep shadows here

and there, and by the setting back and recessing of parts of the surface, giving altogether a tender, lace-like effect, especially when seen from a little distance off.

Coming now to work of Europe generally, I have not myself seen any very fine examples of early English carving in wood, but I have seen some very bad modern imitations of this style, so that I have come to the conclusion that, perhaps, this is not the most suitable sort of work for wood-carving. Not so, however, the fifteenth-century work, such as Chester, Amiens, and the many beautiful examples of German and Flemish work in Kensington, and some on the watch tower, St. Alban's Abbey. All of these seem to me to possess the true characteristics of wood-carving in a very marked degree. I am sure any one standing in the choir of Chester Cathedral and quietly taking in the whole work must be struck by the manner in which the playful fancies and true wood-carver-like cuts of the carver have helped out the effects of this magnificent piece of joinery. Also I think he must notice, as I did, how the feeble modern figure carving there is hopelessly out of harmony with the characteristic old work.

Elizabethan work is also, of course, very much of a "wood-carver's" work, with its crisp, choppy cuts and its fresh, direct manner of treatment.

The Spanish carving of the early sixteenth century, I think, is very fine work, with great variety in the relief on the panels, and this brings me naturally on to speak of what one may call the Continental Renaissance.

The quantity of beautiful work that was done in Italy about this time seems so great that one hardly knows how to approach it, describe a quarter of its beauties; at the same time I think I may comfort myself by believing that it is generally so well known in England and among you all that you will pardon me for not attempting the task. I will just mention such works as the very fine Vatican doors and the work in Santa Maria, in Organo Verona, Siena Organ case, and the Bergamo work and the S. Giorgio and Frari of Venice, as well as the wonderfully rich ceiling of the Bahia in the same city, the choirs of S. Pietro and S. Agostino, Perugia, and the extremely characteristic and choppy work of the Pallazo del Comune, Pistoia—all of these works are of great beauty, and will well repay careful and individual study. Passing on to France, to my mind some of the early French Renaissance work is as fine as the best Italian, although I believe it is not often spoken of so. But perhaps that may be because there is less of it—of the right sort—existing, and it is probably not quite so well known, but I think that nothing could well be more beautiful than some fragments of St. Denis: the fresh, delightful cut and the vigorous yet delicate treatment of these charming pieces are beyond all praise. The Beauvais doors are very fine work, containing a great quantity of figure work as well as ornament, but I cannot help thinking that much of the vigor of this grand work has been worn off by the weather or other injuries. The small doors of Ayzay-le-Rideau have much of the quality of the Beauvais work, but in a lesser degree. Also the stalls at St. Essommes are very fine and more Italian in feeling than a good deal of the French work. In the Flemish work of the Renaissance, one is accustomed to expect to see it rather over-elaborated, and redundant beauty is to be found in Belgium, as, for instance, the Oudernarde panels, which display a very remarkable amount of fancy and imagination and extreme vigor and characteristic wood-carving in their treatment, though the general effect to me is that they would be better if they showed a little more ground.

The Byzantine style dates from the early half of the sixth century. Its development continued until the conquest of the Eastern Roman Empire by the Crusaders, A.D. 1204. We are indebted to Byzantium (the present Constantinople) for the preservation of the ideal conceptions and high degree of technical knowledge of classical art—though a Christian art itself—which suffered almost universal neglect during the dark Middle Ages.



HONEYSUCKLE DECORATION FOR A VASE BY FANNY ROWELL.

THE ART AMATEUR.

THE KERAMIC DECORATOR.

UNDER THE DIRECTION OF
MRS. FANNY ROWELL, OF THE N. Y. S. K. A.

FIGURE PAINTING ON CHINA.

BY THE LATE ROBERT BIER.

THE French style of china decoration, and especially figure painting, is splendidly typified and represented by the painted productions of the government factory at Sèvres. Ceramic figure work has been made a fine art there, and possesses higher artistic qualities than that of similar work anywhere else in France. At Sèvres the making of porcelain is carried on under the most favorable conditions, and it can be truly asserted that ceramic art has been practised there for art's sake ever since the celebrated institution was founded. The art decorators and the artists have always united their efforts and endeavors not only to guard the high reputation of the works, but are incessantly exerting themselves to still further increase it, being actuated quite as much by patriotic feeling as love of art. From the time of the inception of the manufacture of porcelain it has been the purpose of the Sèvres works to be a model establishment, where the private manufacturers and decorators of china can look for artistic guidance and help. The Sèvres laboratory was instituted to be a source for gaining new and correct ideas about the compounding of new colors, new glazes, and novel ceramic processes for the benefit of the French manufacturers and others in France interested in the making of china. The Sèvres institution receiving a large yearly government stipend is in the fortunate condition to be enabled to carry on its work regardless of financial or mercantile considerations and cares. Monarchical and republican governments have always been equally liberal and openhanded toward the works, both recognizing the great benefit and advantage derived from it by the porcelain industry of France. The stipend is a favor enjoyed to the same extent by no other institution of a like character anywhere else in the world.

Each of the Sèvres artists owes his connection with the works to some special gift, talent, or training fitting him for high-class ceramic work. His remuneration is a fixed yearly salary without any condition as to the amount of work to complete. This system, so favorable to the artists and ceramic art, would, however, have failed to accomplish the splendid results above mentioned without the noble enthusiasm and emulation of the artists. Every piece of Sèvres porcelain is generally noted for some new feature either in the color, decoration, design, or shape. The Sèvres works has created more styles and types of successful china decoration, which have been copied and imitated everywhere, than the rest of the china works combined. The French artists' gift of grasping the true spirit of decorative art, so evident in all their decorations, is especially marked in the Sèvres figure work. Sèvres furnishes, perhaps, the only instance where the modern system of fabrication—namely, the extreme subdivision of labor—has not diminished the individuality of the character of the art work. The institution not being subjected to the exacting and irrepressible force of competition, has escaped working under this baneful system. The criticism and disparaging remarks so often heard about the faulty drawing and lack of artistic feeling of French work does not apply to Sèvres figure painting, but to the productions of private works and small decorating concerns.

In ceramics, as in any other art, it is only one step from the sublime to the ridiculous. If in imitating a certain color or a fine figure composition conceived and superbly executed at Sèvres, the inartistic imitator misses the right tone, fails to bring the colors in the proper relation to each other, or betrays his want of knowledge of drawing in the figures, the inevitable result will be a failure. The

subtlety of figure work is very pronounced. A decorative figure composition may be well conceived, correctly drawn, and artistically colored, yet the lack of spirited execution may make it artistically valueless. It will be a mere mechanical production.

French style in figure painting upon china differs from the German in every essential point. It is, as a whole, imaginative as regards subjects and decorative in execution. The choice of their subjects reveals the light-hearted, almost frivolous, character of that very interesting nation. Heavy and serious subjects are generally studiously avoided by French painters of china, but even if selected, they cease to be such when painted in the French method. For instance, a portrait of Richelieu or Catharine de Medici will match in character one of Madame de Pompadour, thanks to the artist's talent to idealize and to harmonize contrary expressions. French ceramic art is justly famous in conceiving bold but startlingly artistic color effects, charming, subtle drawing of their figures, and spirited, interesting handling of the colors. The French china painter's technique consists almost entirely of stippling—that is, they rely nearly altogether on small brush strokes, not only for modelling the forms and shaping the shadows of the flesh, but for painting backgrounds, foliage, draperies, and so forth. A very important article of a French china painter's outfit is, however, a scraping-knife, which is almost used as much as the brush. This knife is used in conjunction with the brush for removing dust, but especially for scraping out lights, giving texture to foliage, backgrounds, and so forth. The manipulation is not unlike that of crayon drawing. The French artist's peculiar technique is, doubtless, a result of their customary failure properly to conceive a decoration or a picture in its finished state and their depending on chance effects, which they skilfully develop until they give character to the painting. When beginning a figure decoration or a portrait and after carefully drawing the outlines, an attempt is made to paint broadly the flesh, draperies, background, and so forth, but it is soon given up, and the real work is done by stippling, as just mentioned.

THE NON-PROFESSIONAL CHINA PAINTER.

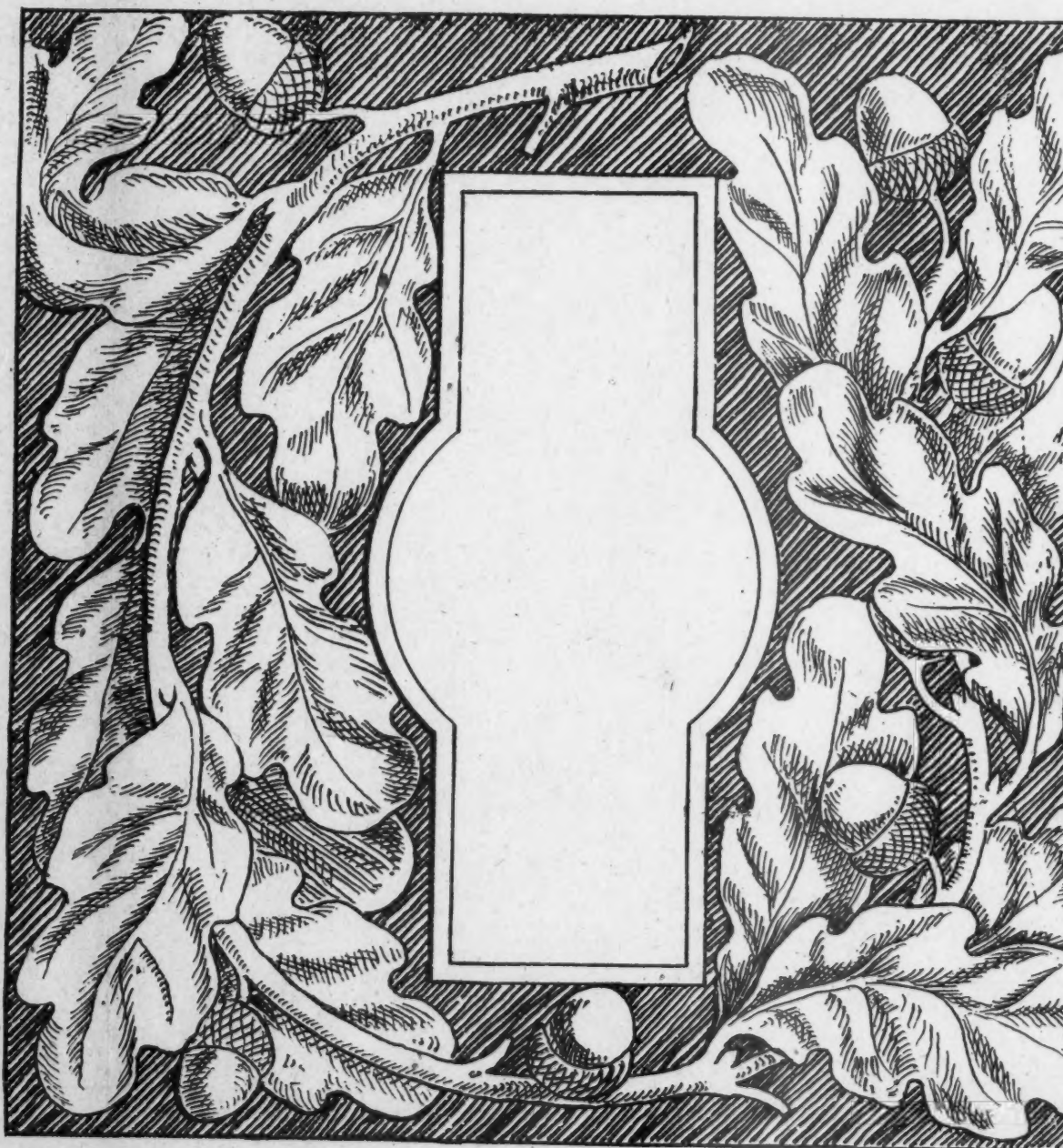
SPECIAL study of classic ornament involves patient labor, time to draw truthfully, and much time to secure accurate workmanship of the design on china. It is possible for the non-professional china painter, the amateur, to bring study of this kind to a high state of perfection, because time spent on the work need not be estimated, but one may work to get the very best results regardless of time. Many women who have rare ability as decorators have no desire to become professional. They have some leisure and some money—perhaps a great deal of both—and with love of home life they have also a decided ability for art work. They are an element that is proving a great force in developing an American school of ceramic arts. Having home life, not the self-providing studio life, it is possible to give plenty of time, even months, to ornamenting some few pieces remarkably well. Not needing to exchange painting for money, but having those about them who treasure the work, so much may be accomplished. There is something so very charming in the work of decorating china that it does not need necessity to spur one on to the habit of work. It is a keen source of enjoyment to a woman who has a natural inclination for art.

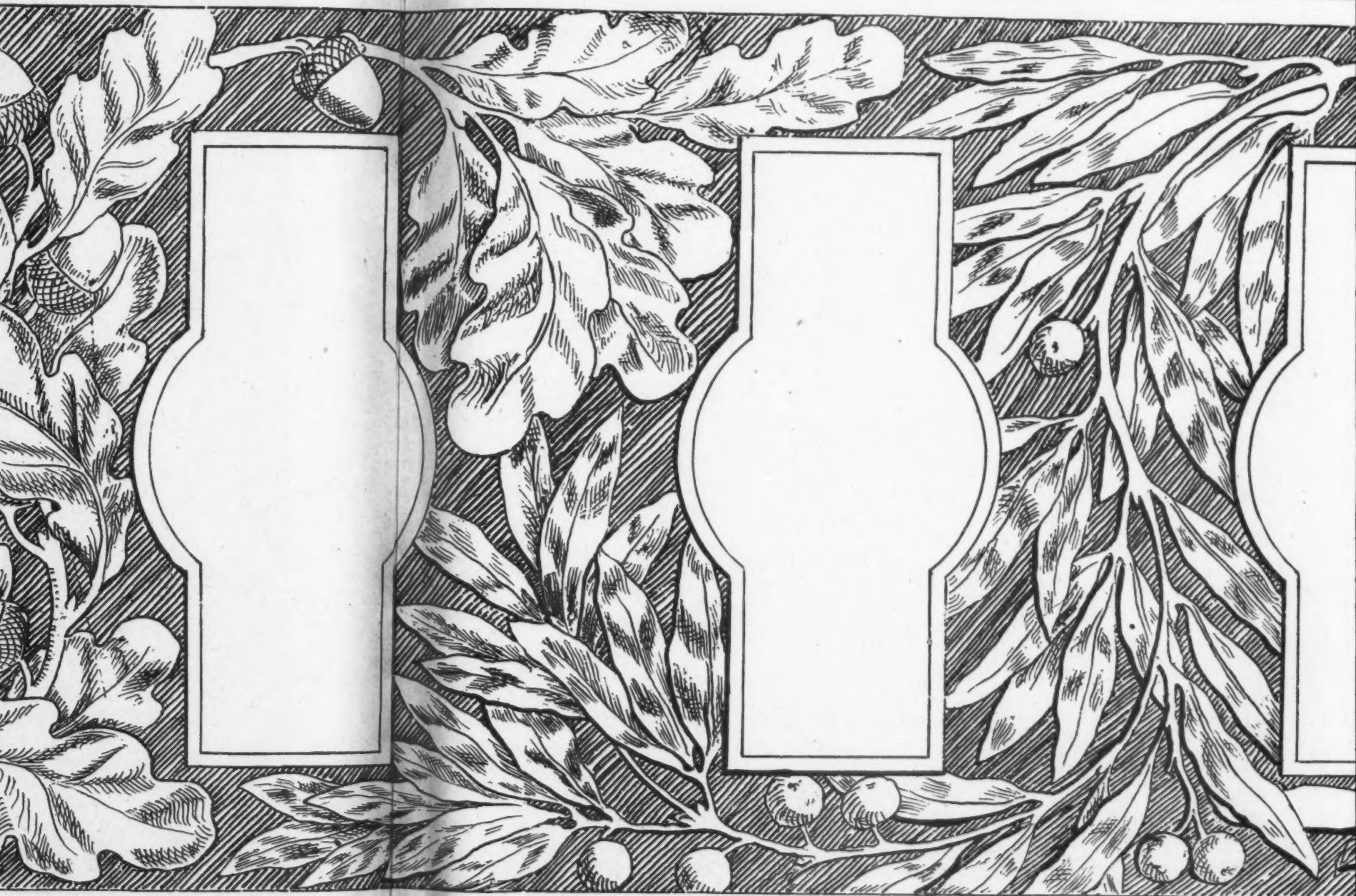
When there is a foundation of art study it is fortunate, but truly it seems never too late to commence to study. A mature woman will study with seriousness and energy, for she realizes the worth of it all. The unprofessional china painter should study much, read, and supplement the reading by delving into new things by experiments. Her intelligent way of studying is encouragement to teachers. She comes to learn, not to get her china decorated. By acquiring the habit of controlling her energies in certain lines, she may achieve magnificent results. The



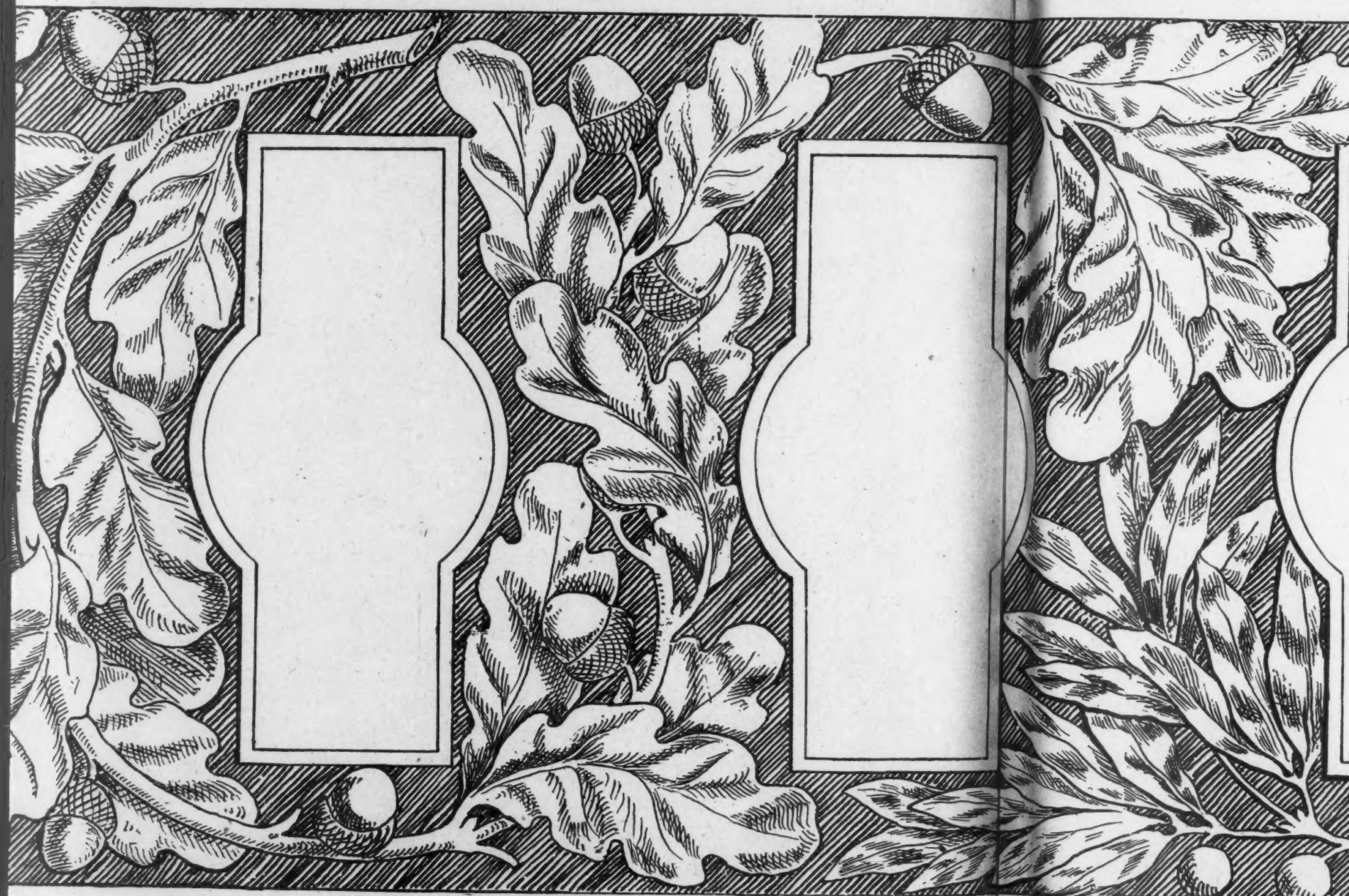
**TENNIS RACKET STAND FOR RELIEF
AND CHIP CARVING.**

(The Side and Cross Pieces were given in the
August, 1900, Issue).

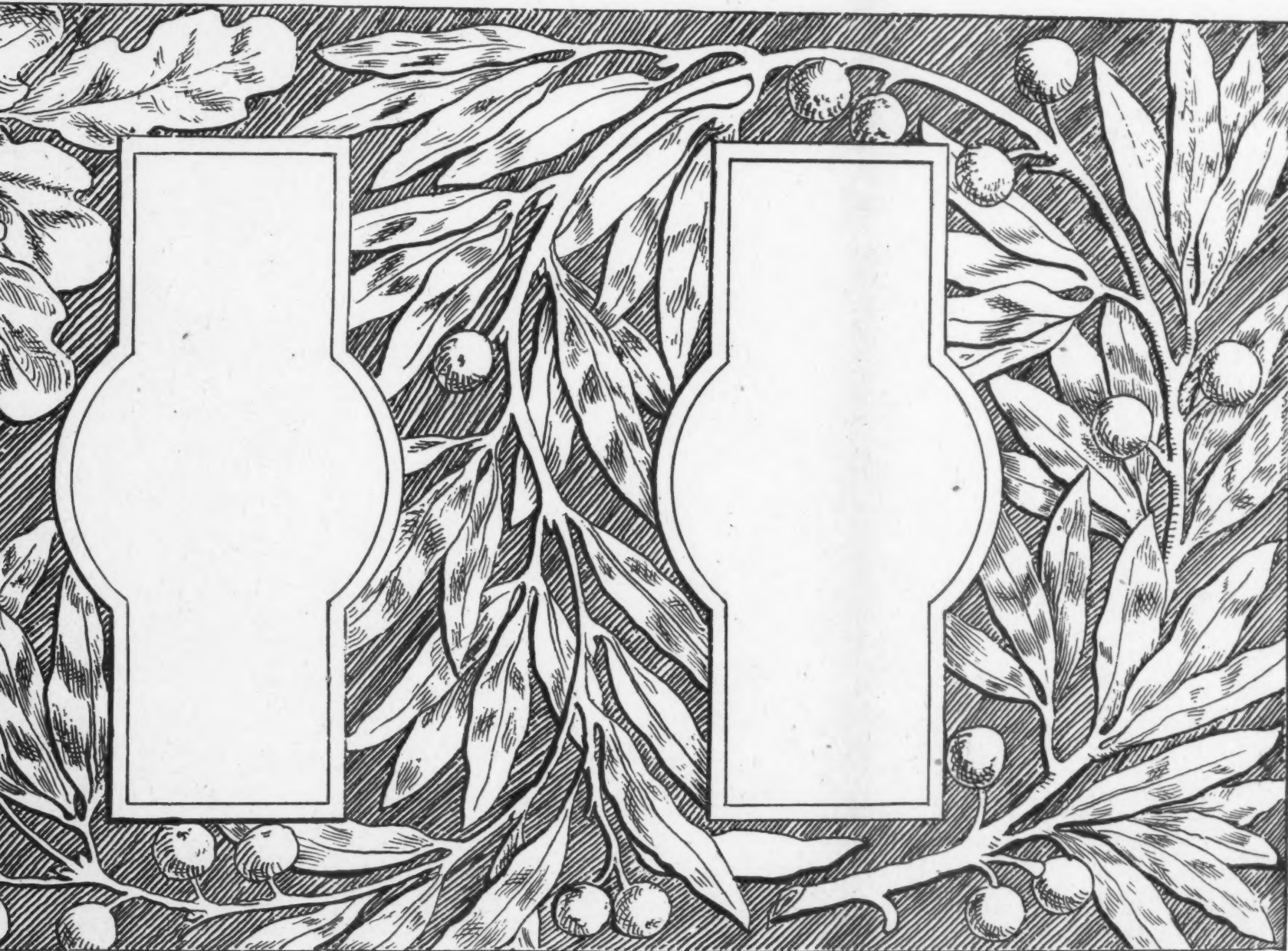




NO. 2008.—TOP OF THE TENNIS RACKET STAND. FOR RELIEF AND CHIP CARVING.

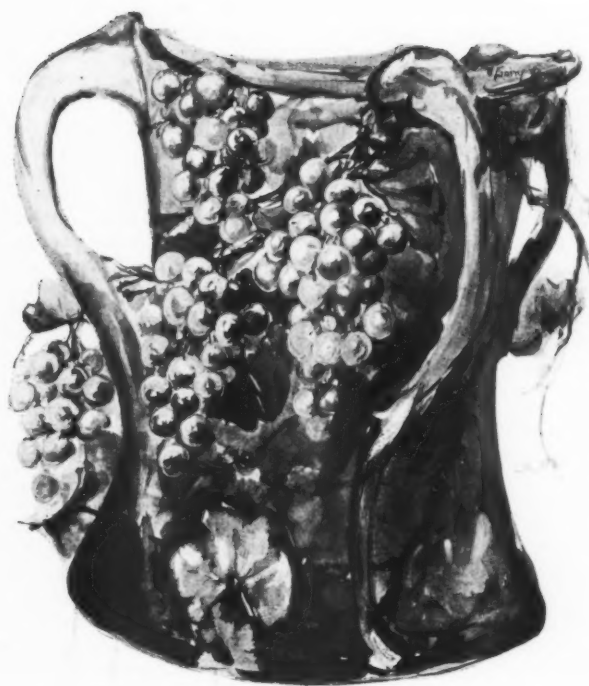


NO. 2008.—TOP OF THE TENNIS RACKET STAND. FOR RELIEF AND



FOR RELIEF AND CHIP CARVING.

THE ART AMATEUR.



LOVING-CUP DECORATED WITH GRAPES.

study need not be hurried, but she, as well as the professional worker who aims to achieve anything, will have to plan time so that her work may be free from interruptions. We are extravagant with our time when we allow all kinds of things to break into our working hours. Do not work at art *only* when you feel like it, for the tendency will be to become most fickle and wavering and doing altogether as you fancy. Artists who teach regularly find that, though they may dread the approaching class, they soon get interested in it and enthusiastic. The regularity of the work at first is irksome, but soon becomes a source of power; so the amateur should have a work-room or studio in her home and plan certain hours to work. The studio, be it garret or alcove or a portion of the barn where she has her kiln, should be a haven where she will not be interrupted without cause. The smallest room where she can be alone is better than working in a room devoted to other purposes. Have a table that is covered for materials and china in the corner of the room rather than attempt to work in a room that may be a family living-room. A china painter's table, with places for paints, golds, drawing materials, and so forth, is something yet to be invented. Something on the plan of a roller-top desk would be useful, though, perhaps, not very beautiful. A large, old-fashioned writing-desk would make a complete work-table.

The outside world in some way does not seem to regard painting as serious work nor requiring concentration of thought. If they find us writing, they will considerably retire, and they regard us as busy when we are teaching; but if they look into the studio and find us with china and palette set for painting, they say, "How fortunate we are to find you alone! Let us watch you; don't stop a moment." They regard it something as fancy work or sewing. The amateur will have gently to teach her friends that she does not like to be watched while she paints, that it keeps her from putting her mind directly on what she is doing. The worst studio nuisance is the person with nothing to do who persists in coming in to chatter. A fine woman who had a studio in Carnegie Hall confided to me she "had to go home to paint," such were her interruptions from social and club friends. The amateur has the advantage in her home of having a door bell between her and the outside world. If during the

hours she allot to work she refuses to be interrupted, she will have more energy and ability to concentrate than if she has the feeling that any moment she may have to lay it down.

She must plan the best work that is in her to do and be satisfied with nothing less than herself. When she works with a teacher to acquire technical knowledge, it is best to follow, to get from the teacher that part of her knowledge that she wishes to possess, and decide afterward how much to use.

She will not claim work as her own done under instruction, though she may enjoy keeping such pieces around her as specimens of other styles than her own. It seems preposterous that people exhibit work done under instruction, but it has been the custom to such an extent that the ceramic art clubs have found it necessary to notify members that such work is excluded from exhibitions. Unhealthy ambition, lacking character, seeks to justify the act by claiming that the china, paints, and lessons were hers, and that "she did a little of it." Our non-professional china painter can take a high stand in these matters. I advise her belonging to a ceramic club. It brings comparison of work and keeps her in touch with the best of other workers. She can exhibit, but need not sell. There is need in the exhibitions of ceramic work done purely from an art standpoint. The clubs cannot enter art circles until the element is eliminated that is satisfied with something pretty. Ceramics of the Japanese stand high in the art world. They are proper companions of pictures and modelled clay. Our ceramic art clubs having passed their infancy, are in a state of evolution, but they are evolving so rapidly that almost anything fine may be expected of them. Let our unprofessional ceramists work and strive enthusiastically for the good things of art. The New York Society of Ceramic Arts this fall will for the first time exhibit in the National Arts Club, and the work submitted for exhibition will be judged by a committee outside of the club. It is hoped it will really be an art exhibition. The demand for decorated china has brought with it such praise and so much flattery that we may be a bit startled out of our complacency when we hear the question, "It's pretty, but is it art?" We should get away from the habit of sticking pretty posies here, there, and everywhere and calling it art.

There are certain styles of ornament closely connected under general laws, each with peculiarities quickly distinguished, that start a world of thought to the student; their proper application to china will bring name and fame to the ones who are most original and painstaking.



THE ART AMATEUR.

CHEAP STUDIOS IN NEW YORK.

THE FOLLOWING LETTER EXPLAINS ITSELF.

To the Editor of The Art Amateur.

DEAR SIR: This is the season when artists are thinking of returning from the country and students are flocking to the New York art schools, which emboldens me to ask a favor of you. Will you please tell me at what rent a fairly large studio, with bedroom and accommodations for light housekeeping, can be obtained in New York City? Would prefer the neighborhood of the Art Students' League, as I intend to join the life class there. I am sure that any information which you may be able to obtain for me will be of service to many others, each of whom might subscribe himself

A CONSTANT READER OF THE ART AMATEUR.

An advertisement worded in accordance with our correspondent's requirements, and inserted in the Sunday edition of The New York Herald, brought about a dozen answers, half of which, from real estate agents, were wholly unsatisfactory. The premises referred to in the others were examined with the following results:

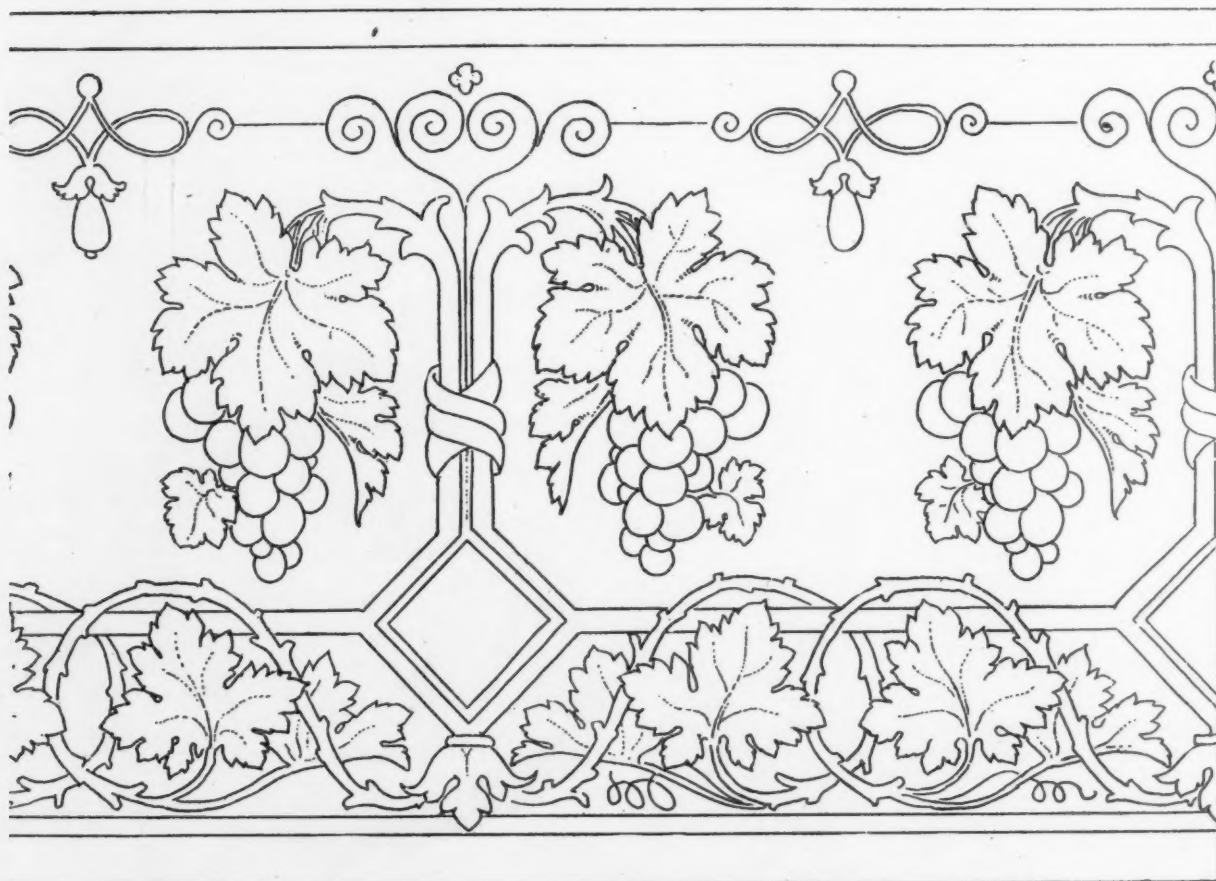
One block on West Fifty-seventh Street is largely devoted to studios. In some cases they are used for light housekeeping, though never intended for that use. They are simply good-sized rooms on the upper floors of two-story buildings, furnished with large skylights. No heat is furnished, and there are no facilities for bathing. In the cases referred to, one end of the studio is divided off from the rest by a screen or partition, which shuts off from the observation of visitors a cot-bed, a wash hand basin and a gas-cooking range. The latter is put in by the gas company and connection made free of cost. Rents are from \$250 to \$400 yearly.

On East Fifty-ninth Street, near Fourth Avenue, there

is a row of buildings, the basements and first floors of which are used as shops and the three upper floors divided into studios, two on each floor. There are large windows, but no skylights. The rooms were originally well finished with handsome mantels, hardwood floors, and so forth, but are now the worse for wear. Each studio has a small alcove for bed and a very small bath-room attached. No special arrangement for cooking, but a gas-stove can be put in. Though near Central Park and Fifth Avenue, the immediate neighborhood is not pleasant. The janitor complains of the careless habits of some of the present tenants, who are all employed at some variety of art work, such as illustrating, drawing for process engravers, lithographers, and so forth. Rent, \$35 monthly. The rooms are steam-heated, and there is hot and cold water. Other studios examined better than these are, we judge, too dear for our correspondent, ranging from \$600 upward.

In the lack of cheap and well-arranged studios many young artists prefer to take an unfurnished small flat. In New York there is a serious objection to this, for the city is so laid out that most houses receive direct sunlight in both front and rear rooms in some part of the day. It would, therefore, be difficult to work a full day on a painting. But this applies to many of the studios as well as to ordinary apartments. The usual New York flat in the region selected contains five rooms and bath, three of the rooms lit and ventilated only through the other two and by an air-shaft. These three are generally used as bedrooms. This would give a party of three friends a bedroom each and a studio (the front parlor), a kitchen and bath in common. Rent usually \$35 to \$40 per month.

A few small two-story brick houses yet remain in this neighborhood. The owners often rent out the upper story, which contains two large rooms, one small hall bedroom in front and, in the rear extension, small bath-



CONVENTIONALIZED GRAPE DECORATION FOR A BORDER.

THE ART AMATEUR.

room, kitchen, and dining-room. Rent varies from \$25 to \$40 the floor, according to the location. The higher rents are asked for what are practically the least desirable places.

It seems to us that owners of real estate and builders are not yet awake to the great field that is open to them in putting up really well-arranged studios at reasonable rents. The few that exist are never vacant, and artists are ordinarily very good pay. No other class of house property in New York, it may safely be said, pays as well, and the demand for it is constantly growing. In the actual state of things, it is hard to say what our correspondent had best do. Probably he had better take board until he finds just what sort of a studio he wants and can obtain for such rent as he can pay.

THE Navy Arch project, it may be well to remind our readers, is not dead, but sleepeth. We are assured on very good authority that a new committee of one hundred public-spirited citizens will be organized in the fall, and that the names of Governor Roosevelt, Mayor Van Wyck, and Comptroller Coler will head the list. In this case, we have no doubt that a sufficient amount will be subscribed to justify laying the foundations of the arch during the coming fall or winter. Meanwhile, The Art Amateur will continue to receive and acknowledge subscriptions for the arch in small or large amounts.

SEEN IN THE SHOPS.

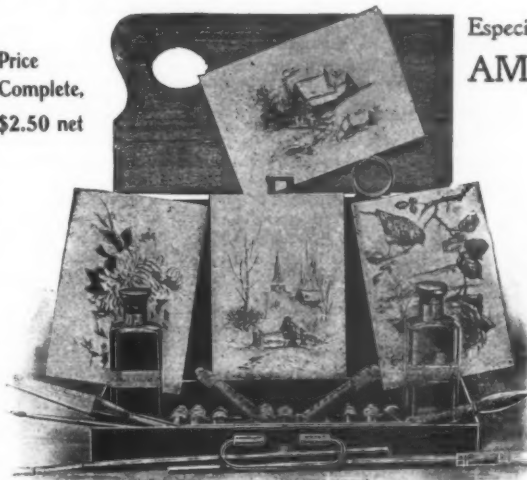
WHILE during the midsummer period there seems to be a temporary suspension of activity in the leading stores, the shopper of penetration will discover that lively preparations are really going on to attract the attention later of housekeepers, especially in the departments less frequented during the torrid days of August. This preparation is in no direction more noticeable than in the cases, rolls, and bales of goods being placed in position for display in the spaces allotted to upholstery and interior decoration. The gleanings of the buyers in European fields are being divested of outer wrappings, and a bewildering assortment of damasks, brocatelles, velours, tapestries, lace draperies, tooled leather, and various accessories unfolded for future inspection.

The always complete and well-assorted stock of Messrs. Arnold, Constable & Co. has seemingly received endless reinforcements in goods of standard and novel features, which are now being marshalled into line by the buyer, Mr. Dawson. The Paris Exposition has disclosed two distinctly new weaves in textiles, and the ideas can be seen in some cotton tapestries at this establishment. In one a basket weave is used to separate or outline the general design, in the other the basket-work forms the ground of the fabric, the figure appearing, being woven in Aubusson stitch. In some goods of jute and cotton mixture an appearance of much more costly fabric is given, and it is claimed for these that the dyes are permanent, thus securing for them a quality which will create a wide and lasting favor. There are a number of cotton tapestries, woven in fifty-inch widths, delicate in pattern and shading, for less than \$1 a yard, that will allow some rich effects to be secured at a small expenditure for material. One fabric of silk and cotton mixture shows a satin-faced stripe, alternated with a watered one. The moiré stripe is edged with a lace effect in white or lighter shades of the ground color. Some of the English cretonnes embody Watteau pictures of lords and ladies, framed in garlands and flowering vines, so well printed that they easily create the impression of being the products of the brush. The great dyers have produced some new shadings to delight the eyes of visitors to the Exposition, among which are new and original tints of greens, reds, and pinks. Many of these colors in French silk armures have small patterns which reflect every variation of light, giving them extraordinarily brilliant and sparkling effects. A noticeable improvement has been made in the tapestry panels that have latterly been much employed in mural decoration. These new patterns are in very fine weave, copied from famous pictures, and so admirably colored that they appear like paintings.

In the department of interior decoration it is essential that every year strenuous efforts should be made to provide for that class of house owner whose chief demand is for novelty. Home, as well as person, must be adorned with *le dernier cri*, so new schemes are brought forward, that the purchaser of restless taste may be provided with something novel or unique, if not always either beautiful or artistic. Period rooms were seized upon year after year, and their salient decorative features employed in any or every apartment that required new furnishings. But as time went on the purchaser of discrimination was found to have sorted out the novel ideas, and certain classes of decoration employed with increasing appropriateness. Therefore, annually now the shopper finds special purchases are made, showing that a freshness

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of design has been grafted upon accepted standards, that have come to be regarded as the right thing for the right place. For instance, for libraries, halls, and dining-rooms subdued restful colors, with bold designs, dignified lines, whether severe or ornate, marking the Louis XIV. period, are believed to be particularly effective and appropriate as requirements; the salon, music, or drawing-room to best express its purpose in the livelier coloring and striking patterns that distinguish the Louis XV. reign; in boudoirs or bedrooms a dainty delicacy of tint and intricacy of design, embellished with garlands, cupids, and bow-knots, expressing the royal fancy of Marie Antoinette, carries the decorative keynote to the Louis XVI. period. Overhauling the new goods, one notices that the Empire period seems to be a declining fancy, for less provision has been made by the designer in this direction, but colonial effects seem to show no diminution in popular taste.

Messrs. W. & J. Sloane are preparing for the coming season a charmingly varied and extensive display. Besides admirable and artistic goods to meet the demands of persons who call for the beautiful as well as the new in standard lines, Mr. Bosworth is bringing forward the latest novelties that have taken the fancy of dwellers in European cities. Artist decorators abroad have recognized the claims of the class of customer whose capricious taste and plethoric purse demand constant novelties, and have endeavored to supply the wants of such persons in a scheme of decoration termed "the modern style," and in France called "l'art nouveau." To the writer it would seem an open question as to whether this provision is one that will be accepted with any great degree of favor in this country, unless it is handled with the taste and ingenuity of the master spirits of our leading establishments, who can do wonders in manipulating fabrics and designs that in less competent hands would yield unprofitable results. The movement has met with a flattering reception in Germany, where the frequency of its employment marks the popular acceptance, and in the ateliers of artist decorators in France its characteristics have been incorporated into their creations with the skill that well serves these clever men when dealing with difficult problems. The salient features of "the modern style" are large, sometimes medium-sized floral designs, carried out in what is called an impressionistic manner. The flowers or designs are bold, and drawn in a certain stiff, crude, primitive sort of style, with a Japanese absence of perspective that seems almost child-like, but really requiring for beautiful effects a considerable degree of artistic skill. The products of designers in this direction are exemplified to their highest possibilities in the patterns, textiles, and colorings most judiciously selected for Messrs. W. & J. Sloane. To harmonize with "the modern style," it might be parenthetically suggested for ladies who will employ it to concoct some pretty gowns in the Greenaway or Dolly Varden mode. To such as welcome a departure from beaten paths in decorative fields, it is suggested that a distinctly different direction has been provided for them in which to let their fancy wander, however, and consideration ought certainly to be given to this movement, which has been hailed with delight by the sisterhood of housekeepers in European capitals.

In lace curtains, the Arabian, Renaissance, Marie Antoinette, and Irish point goods are still much in evidence. A novelty in this direction, presented last year as the "Ninon," seems to be more widely known this season as the "Bonne Femme," and is likely to enjoy a wide popularity. It consists of a single curtain in silk or cotton mull with appliqué of Renaissance insertion, with a full gathered flounce, lace bordered, at its lower end. The curtain is thrown over a pole with careless grace and drawn aside with a pulley fixture. Naturally, the window is provided with the usual Holland linen shade, and the lower sash is screened by a "brise" curtain pendent from a brass roll of small diameter. This latter curtain is frequently made in two sections, separating at the centre. The "Bonne Femme" was brought out originally chiefly, if not exclusively, in high-class goods, but it is now to be obtained in less expensive materials, and possessing considerable beauty, in fabrics of Swiss weaves.

The attention given by Messrs. W. & J. Sloane to schemes of special decoration enables them to show designs of much beauty, adapted for rooms of various periods and devoted to particular purposes. Some beautiful tooled-leather panels, to be employed in mural decorations of halls, libraries, or dining-rooms, can be seen, as well as a varied assortment of Aubusson tapestry panels, and others painted upon a canvas with such deftness as easily to create the impression of a woven one, and at a cost naturally a great deal less. All of the furniture displayed in the spacious show-rooms is made specially for this house, but the line is handled mainly to provide resources of completeness and correctness for rooms furnished on a particular scheme of decoration. Still, the shopper can secure here individual pieces of unusual beauty in mahogany of Chippendale, Hepplewhite, and Sheraton designs, as well as beautiful examples in antique oak, teak, and Chinese rosewood.

Messrs. B. Altman & Co., in addition to their customary attractive assortment of high-class upholstery novelties, are presenting an excellent showing of textiles, embellished by designs in "l'art nouveau," and Mr. Kurr, the buyer for this department, must be congratulated upon his admirable taste and judicious selection of these goods for an American market. Among the curtains of lace and every fabric used for such and similar drapery purposes, a customer is satisfied that there can hardly be better opportunities for selection, whether the requirement is for high-grade or medium-priced standards or novelties. Materials and accessories

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ADA CRISP.

STUDY OF GRAPES.

BY FRANCES MUMREEGH.

THE study was painted in water-color on medium rough paper. Make a light pencil drawing of the leaves, branches, and general outline of bunches. Draw the principal grapes so as to be very sure where to leave the lights. Dampen the water-color paper. Lay in the darkest purples with Cobalt Blue, Crimson Lake, and Prussian Blue. Wash over the red bunch with Light Cadmium, so the brilliancy of the colors may be secured permanently, and touch over the light reddish parts with Rose Carthame. Get the deeper coloring with Rose Madder and Cobalt in several washes, making the color more gray with Cadmium. Keep the bright parts of leaves in the same way by a wash of Cadmium. Sap Green and Olive Green are the foundation greens for use. Modify with Cobalt, Crimson Lake, Yellow, and Brown Madder. Wash in the background while the painting is wet. If the painting is not finished at once, wet the paper with sponge at the back when work is recommenced, so hard strokes may be avoided. The background is composed of the same colors that are used in the study, forming a combination of grays, some shadows more purple, and some more green.

It is a very beautiful study to apply as part of a border of grapes in fresco work about a breakfast room. Paint in opaque water-colors, having all the tones that are needed mixed that they may be used freely. Amateurs have made most exquisite fresco borders by applying their art knowledge in this direction. The treatment is more like painting in oil colors.

To finish the study, deepen the purples, round the more prominent grapes, and study the reflections. Indicate slightly a few stems and veins of the leaves and the holding together of the bunches. You will spoil your work if you try to bring it out too distinctly. It is the chief fault of beginners, this emphasizing of small, unimportant things and leaving nothing to the imagination.

To Paint in Oil Colors: Cobalt Blue, Prussian Blue, Crimson Lake, Rose Madder, Yellow Ochre, Cadmium Light and Dark, Emerald Green, Emerald Green, and Brown Madder.

Lay in the general tone of the leaves and grapes and of the gray background, work up to some extent in the first painting, then allow the canvas to dry. In working from nature, it is advisable to get the effect as quickly as possible and in one painting, but where a permanent copy is used, it is a great help to the amateur to get a body of color first. If the colors have dried into the canvas, so they are dull, rub with a few drops of linseed oil. The oil also is beneficial in uniting the new colors with the first painting. The list of colors we give are enough for the palette, more would be likely to confuse an amateur. You will soon see the use of each color by examining the colors in the study. Ochre is in the leaves, deepened with Brown Madder, and also in the grapes. Emerald Green with White is found on the lighter parts of red grapes and also on the light green of the leaves. The deep purple grapes are made by Cobalt, Prussian Blue, and Crimson Lake, and with Cadmium form a shadow. The distant bunch is more purple with Crimson Lake and lightened by Cadmium and White. You can use great freedom of coloring if you are only careful with the drawing. Beautiful accidental effects of coloring will result from blending pure colors, not allowing them to be mixed and mixed until they become muddy. But when a broad method of treatment develops slouchy drawing, it is time to be called up roundly to very careful copying.

The design is suitable for a picture, for a frieze of a room, and for many decorative objects.

It could be applied to china on a punch-bowl or a large claret cup. Punch-bowls painted with grapes are always popular.

Palette for Mineral Colors: Ruby Purple, Dresden Pompadour, Deep Blue Green, Rose Carmine, Mauve, Sap Green, Moss Green J, Deep Red Brown, Brown No. 4 or No. 17, Emerald Green.

The border should be carried out with a decorative treatment of color and conventional ornament.

In getting the depth of purple for the grapes in mineral colors, use very little oil, for heavy color and oil must be avoided. For the lighter tints use oil freely, to keep the colors open that they may be well modelled. Try for a general gray effect in the first painting, together with the background, and apply the local colors more decidedly in the second painting.

AN ART METAL COURSE.

THE ART AMATEUR realized some time since that there would be a constantly increasing demand for useful and decorative articles executed in metal work, wrought and embellished with artistic skill. That there was only a limited number of artist-artisans to supply this demand was equally evident to the editor of this magazine, and with a view to preparing a coterie of workers for high-class labor of this character, he hastened to

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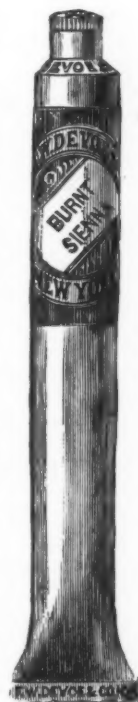
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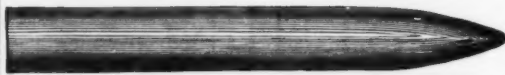


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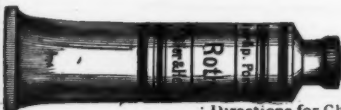
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With the September Number of TRUTH

Will be given a supplement in colors, size 20x20, reproduced from the painting by Abbot Graves, entitled, "The Light-keeper's Daughter," a cut in miniature of which is shown herewith.

This number of "Truth" contains an article descriptive of Thomas Moran, N.A., and his work, with two examples of his work in colors, together with four in black and white, and his portrait. This article alone makes this issue well worth having, but in addition is a delightful sketch by Mrs. Burton Harrison, entitled "Flitting through Finland," fully illustrated and deeply interesting. A description of "The Breakers," the Newport home of the late Cornelius Vanderbilt, beautifully illustrated in color. An account of "Uncle Sam's Life Savers," by Gustave Kobbe, a whole page picture in colors of Emma Eames. An army story by Captain Thomas H. Wilson. The City of Boston, illustrated in color, and the usual departments devoted to Humor, Books, etc.

SPECIAL OFFER.

Three for one. If this advertisement is cut out and sent to us with 25 cents, we will send the September issue of "Truth" and will also send, as samples, the June and July numbers with their beautiful accompanying supplements, entitled "A Narrow Escape," by Carl Witkowski, size, 25x17 1/2, and "The Cup of Fate," by Harry Roseland, size, 24x17 1/2. This picture is a companion picture to one entitled "The Fortune Teller," given with the January, 1899, number of "Truth" and the one entitled "Mixing the Love Potion," offered later, which were two of the most popular of the supplements issued with "Truth." All those who have the "Fortune Teller" or "Mixing the Love Potion," will want this companion picture.

Remember you get these three numbers for the price of one. They will be sent in strong protecting mailing tubes immediately upon receipt of price.



TRUTH COMPANY, 19th Street & 4th Avenue, New York

In writing to advertisers kindly mention THE ART AMATEUR.

publish the admirable series of articles upon the subject which have appeared in these columns during the past year. That The Art Amateur was not mistaken in its judgment is certainly indicated by the fact that the Department of Fine Arts of Pratt Institute, Brooklyn, has added to its curriculum an Art Metal Course, which will include chasing, engraving, die sinking, and enamelling. While instruction in drawing, designing, and modelling will be conducted by the usual corps of teachers of these subjects, the services of Mr. Joseph Aranyi, well known as one of Messrs. Tiffany and Company's most expert workers, have been secured to prepare students for professional art work in silver, gold, and various other metals. These classes will be organized in September, and conducted upon lines not at present pursued in any other art school in the United States. It is intended that students completing the course will be enabled to dispense with the present customary apprenticeship, and, equipped with a knowledge of the requirements of the trade, be altogether fitted for undertaking work on a strictly professional basis.

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Now that so many who are enthusiasts in ceramics have the privilege of modelling in the potteries, try to create shapes that are appropriate for the decoration. The three-handled loving-cup might have the handles modelled like a grape-vine, and the shapes of grapes and leaves ever so faintly modelled in bas-relief. The clay should be baked, and the loving-cup glazed, if intended for overglaze treatment. If for underglaze, paint the shapes with purples, greens, and browns, and let the glaze blend them together. The blending will give accidental rich effects very charming in the depth of tone.

For overglaze use the same scheme of color as given for our colored supplement of grapes. The base should blend to dark shades of green, made by using dark coalport and olive green, suggesting the foliage of grapes in very deep colors, and paint the grapes in purples and greens. The leaves representing late foliage, when the grapes are ripe, contain many varieties of coloring made by ochres, deep red brown, purple, blue, and greens.

GRAPHITE, which plays an important part in the mechanical arts of the world, is found very useful in reducing friction in automobiles. A very finely powdered graphite, when introduced into the cylinders of either steam or gas automobiles, very largely assists the oil which is usually employed for the purpose of lubrication. It seems to be agreed by all engineers that no vegetable or animal oil should be used for the lubrication of engine cylinders. Mineral oil only should be used, but even the best mineral oil in the cylinders of gas-engines chars under very high heat, due to the combustion of gases. The heat in a gas-engine cylinder is said to be from 1200 to 2000° F., and graphite only is able to bear this extreme heat. Special graphite lubricants are prepared for the gears of both electric, steam, and gas motors. For the driving chains on steam or gas automobiles, graphite in some form should always be used, as it saves power and at the same time so thoroughly lubricates the links that it will prevent the chains from breaking. When used for the chain, the graphite should not be used with any grease, as the sticky grease causes the dust and dirt to adhere to the chain, thereby practically shortening the chain and making it unnecessarily tight. The graphite should be used with a nice quality of vaseline or should be mixed with gasoline or turpentine, and applied to the chain. The gasoline or turpentine will evaporate, leaving a thin coating of graphite on the chain. Those interested in the subject of graphite lubrication should write to the Joseph Dixon Crucible Co., Jersey City, N. J., who are authorities on the subject of graphite.

MARSHALL FRY, JR., will return on September 1st and resume his art classes. He has been abroad for several months, and has acquired many new ideas to impart to his pupils during the coming season.

MISS GURSCH returns from Europe in September, and will bring back all the latest novelties in her line of business from Germany, England, and the Paris Exposition.

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NEW PUBLICATIONS.

ORIENTAL PEN SKETCHES, by Finley Acker. "Looking Backward" is the title given to an illustration in Finley Acker's Pen Sketches, which accompanies Professor Sayce's humorous description of the removal of the mummified bodies of the ancient Egyptian kings from Luxor, and which, after remaining motionless for thousands of years, lifted their heads as an apparent last farewell to their former resting place. The above appears in the entertaining sketch "The Streets of Cairo," but the companion sketches in this breezy little booklet are equally entertaining, and are as follows: "A Bedouin Wedding Festival," "The Sphinx and Pyramids," "Modern Jerusalem," "A Venetian Serenade," "The Colosseum Illuminated," "Pompeii and Vesuvius," and the "Bazaar of Damascus." There are over one hundred pen drawings used to illustrate the book. (McLaughlin Bros., Philadelphia, 50 cents.)

LADY BLANCHE'S SALON, by Lloyd Bryce. The sub-title, "A Story of Some Souls," is a better one than that which gives its name to the book. A series of intensely interesting conversations are given in Lady Blanche's drawing-room between a Parsee, a Jewish rabbi, a painter, a poet, and an unfrocked priest, and the theories which the author wants to present are handled in an exceedingly clever manner. (Harper & Bros., \$1.25.)

THE MELOON FARM, by Maria Louise Pool. A posthumous work by the author of that charming story "The Red-Bridge Neighborhood." The heroine, a young prima donna, loses her voice at the outset of a promising operatic career, but regains it in a very unexpected manner, and makes a brilliant name for herself on the stage. The characters portrayed make up a most fascinating story. The book has twenty-five attractive full-page illustrations and a tastefully designed cover. (Harper & Bros., \$1.50.)

BEQUEATHED, by Beatrice Whitby. The author's earlier work, "The Awakening of Mary Fenwick," brought her name favorably before the public some years since. The scene of the present story is laid in a country village in England, and the central character is a delightfully fresh young English girl. (Harper & Bros., \$1.50.)

INSTRUCTION IN PHOTOGRAPHY, by Sir William De W. Abney. The publishers have brought out a tenth edition, enlarged and up to date, of this most popular work. The course of instruction is thorough and practical, the greatest care having been taken to make each and every lesson clear and helpful in every detail. Every student in photography should possess himself of a copy. (J. B. Lippincott Co., Philadelphia, \$2.00.)

No work of fiction bearing upon the Chinese will have a greater interest during the present issue than Dr. Doyle's "The Shadow of Quong Lung." Although this story deals with the Chinese in San Francisco, and not in Peking, it gives an insight into the hidden depths of Chinese character which is unexcelled; it also shows that the surface veneer of modern education and modern civilization which some of them choose to take on in no way changes the Chinese nature, and that they may be used merely as additional forces to further their own ends. (J. B. Lippincott Co.)

THE QUEEN'S GARDEN, by M. E. M. Davis. The heroine of this charming story is a young orphan girl called Noel Lepeyre, who is invited by her aunt to make her home with her in New Orleans. The girl travels from the North, and arrives in the evening at a quaint old mansion, surrounded by a beautiful and picturesque garden. She has some wonderful experiences, and meets her fate and ultimate happiness in this old-world garden. The story is told with a rare sympathy and charm, and is withal so full of a piquant mystery that the reader cannot lay the book down until the last chapter is reached. (Houghton, Mifflin & Co., \$1.25.)

AS SEEN BY ME, by Lilian Bell. There are few closer observers of customs and manners than Miss Bell. Her experiences while travelling in England, France, Germany, Poland, Russia, Turkey, Greece, and up the Nile, described in this volume, are full of bright and sunny pictures. Her account of the experiences of herself and two friends while travelling in Italy are not very encouraging to prospective tourists, for at the smartest hotel in Naples where they had put up one of their valises was broken open and a lot of jewelry and £40 in money taken. Their next most vexing happening was in the swiftest jewelry shop in the town, where Mrs. Jimmy removed a valuable diamond ring for a moment, laying it down beside her, while she was trying on a ring she desired to purchase. On turning to replace her own ring on her finger, it was nowhere to be found, and after calling for the proprietor and threatening to send for the American consul and the police, the ring was at last discovered in a remote corner of the shop, forty feet away from the counter, and hidden under a big vase. (Harper & Bros., \$1.25.)

THE ART ACADEMY OF CINCINNATI, O., has secured the services of Mr. Frank Duveneck, who will take charge of one of the life classes, devoting himself to a limited number of advanced students in painting the head and figure. The summer term of the school, now closing, has been extremely well attended, and indicates more than the usual number of students for the autumn.

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